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noteworthy

BEETHOVEN'S FIFTH has done it again. For the average concertgoer at New York's Stadium Concerts, the Fifth came in first on a popularity poll for the favorite symphony. Tchaikovsky's violin concerto placed first in violin concerto favorites, and Carmen was a winner in the opera classification. If Beethoven were collecting royalties he'd make out pretty well since his Emperor concerto came first in the piano concerto division. On the operational side of things, the voting audience hopefully requested a re-routing of airplanes during the concerts (Venice, Italy, actually did this for their summer concerts!). Some hardy soul also suggested a "winter season of Stadium Concerts," proving you just can't down a real music lover. Over 10,000 persons attended each of the twenty-seven Stadium concerts this year, a total of some 5,000 more for the entire 1953 season over 1952.

NEW OFFICERS for the National Association of Music Merchants, Inc., include Russell B. Wells, president; Earl Campbell, vice president; Paul E. Murphy, secretary; Parker M. Harris, treasurer. The elections took place at the Fifty-second Annual Convention and Trade Show held in Chicago in mid-July when almost everybody in the business end of music got together to talk shop, display merchandise, and swap ideas. Estimated attendance was 8,200 persons.

HAMBURG, GERMANY, is getting ready to celebrate its Philharmonic Society's one hundred twenty-fifth birthday this fall. Now totaling one hundred twenty-five musicians and classified as one of Germany's leading orchestras, the society was founded in 1828 and numbered a mere

forty musicians. Conductors during the anniversary season will include Joseph Keilberth, Eugen Papst, and Leopold Ludwig, chief conductor of the Hamburg State Opera, and Walter Gieseking will be the piano soloist at the opening concerts on September 20 and 21.

AT THIS POINT the 1953 Festival of Berlin is also well under way, running until the end of the month. American artists appearing at the festival include the Paganini Quartette of New York City, the United States Air Force Band, and opera star Astrid Varnay who will sing the role of Bruennhilde in *Goetter-daemmerung* on September 27 with the Staedtsche Oper.

THE MOVIES have finally discovered John Gay's *Beggar's Opera* that lusty brawling tale of old London's Newgate Gaol. Laurence Olivier as the dashing highwayman Captain Macheath serves in the dual role of star and producer, and general consensus of the critics seems to be that the opera has come off very well indeed. Playwright Christopher Fry reworked the dialogue and added some lyrics.

ANOTHER DATE for the advance calendar is the Fourth Annual Meeting of the National Association for Music Therapy October 19-21 at the Kellogg Foundation, East Lansing, Michigan. Program Chairman Leonard Quinto, the organization's first vice president and chief of music for the special services division of the Veterans Administration, announces that patients from the VA hospital at Battle Creek, Michigan, will participate in the demonstrations. E. Thayer Gaston, Chairman of the University of Kansas' Music Education Department, will officiate as

president of the Association, and detailed information about the convention program may be obtained from Roy Underwood, Director of the Division of Fine Arts, Michigan State College, East Lansing, Michigan.

STEINWAY PIANOS are celebrating their hundredth birthday this year with celebrations planned in many of the country's large cities. Special concert bookings of the world's famous pianists are scheduled throughout the season, beginning with an opening benefit in New York's Carnegie Hall on October 19 in which thirty-four top performers will participate. Also included will be Dimitri Mitropoulos and the New York Philharmonic. Happy Birthday!

NOBODY WROTE the best song this year, or at least no American composer submitted a satisfactory one in order to win the W. W. Kimball Award. The contest is sponsored annually by the Chicago Singing Teachers' Guild, but the panel of three judges (Martial Singher, Jeanne Boyd, Dr. Ifor Jones) voted two to one against making the award.

TOSCANINI IS SLATED to conduct the Verdi opera *Ballo in Maschera* during the coming season of concerts by the NBC Symphony Orchestra. As in past years, he will devote two broadcasts to the performance of an opera. And speaking of opera, the Metropolitan was so encouraged by its two television ventures last year that it plans five or six TV opera productions for the winter, probably on the Ford Foundation Omnibus program.

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York State showed that the number of students getting school music training had increased between two and three times during the past six years, and it is estimated that some seven million youngsters in the public and parochial schools throughout the country are receiving instrumental music instruction. An additional million or more are also receiving private instruction, according to Louis G. LaMair, president of the American Music Conference.

IF YOU PLAN to be in New York City between October 14 and 17, schedule a visit to the Audio Fair, which will be held at the Hotel New Yorker on those dates. You will discover that there is a lot happening in the field of high fidelity recordings, tape recorder machines, binaural sound, and many other technical phases of transmitting sound.

GOLDEN NOTES

HERBERT L. Clarke, perhaps the greatest all-round cornetist and bandsman who ever lived, had an unusual experience one time while touring with Sousa's Band. In a midwestern city a young boy in his early teens approached Mr. Clarke before the concert. He had just bought a cornet of the same make as that used by Mr. Clarke. It seems that his schoolmates who were members of the school band were making fun of his new instrument, stating that it was inferior in every way to their own. As an old-timer in the music game, Mr. Clarke was familiar with such criticisms. This gave him an opportunity to prove to the lad that unfounded criticism meant naught. He asked that he be allowed to play the youngster's own cornet that same afternoon. The boy was amazed, but consented to the request. The musician played his usual brilliant solo. After the concert, he told the boy that he would like to swap cornets. Clarke's instrument was gold-plated in contrast with the lad's silver-plated one. But no! The boy made a frantic leap forward, grabbed his precious cornet with both hands and ran away. He knew now that his own cornet was all right.

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Good Christian men, rejoice			The Twelve Days of Christmas		
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Good King Wenceslas			La Virgen lava pañales		
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Hacia Belén va un borrico			What Child is this		
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Here, mid the ass and oxen mild			Ya viene la vieja		
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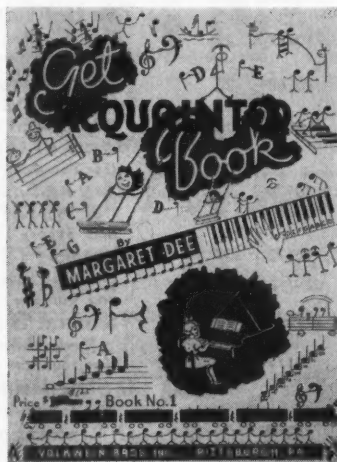
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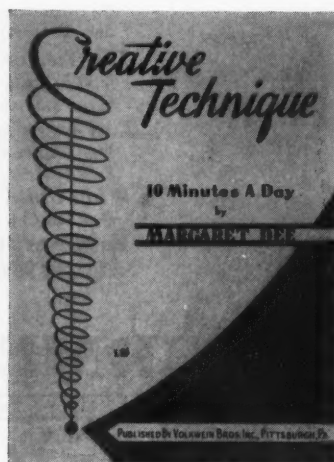
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New Faces in new places

Fritz Mahler, former conductor of the Erie Philharmonic Orchestra, goes to Hartford, Connecticut, as conductor of that city's symphony. . . . **Arthur Berger**, composer and music critic of the New York Herald Tribune, has been made Associate Professor of Music at Brandeis University, according to an announcement by Dr. Abram L. Sachar, president, who says Berger' new job will involve developing the University's Graduate School program in the area of musical criticism, analysis, and aesthetics, leading to a Master of Fine Arts degree.

Josephine Antoine, former member of the Metropolitan Opera Company, has joined the music faculty at the University of Texas. . . . **Julius Shwartz**, music teacher for the Board of Jewish Education in Chicago, goes to Detroit as music supervisor for the United Hebrew Schools there. . . . **Dr. Peter Hansen**, former head of the music department at Stephens College, Columbia, Missouri, is now in charge of the music department at Tulane University in New Orleans. . . . New conductor of the Buffalo Philharmonic is **Joseph Krips**. . . . **Walter C. T. Ehret** moves to Bourne, Inc.'s New York office as choral editor and eastern representative. Ehret was formerly director of music in the Malverne, Long Island, public schools and a member of the Hofstra College staff.

New conductor of the Cedar Rapids (Iowa) Symphony is **Henry Denecke**, replacing retiring conductor and founder, **Joseph Kitchin**, who has held the job for some thirty years. Denecke will also retain his position as conductor of Minneapolis Civic Symphony. . . . **Roger Hall**, former manager of the Erie Philharmonic, is now assistant manager of the Chicago Symphony. . . . **Robert Craig** is the new manager of the Florida Symphony Orchestra at Orlando, replacing David Simonds.

Edward Fitzpatrick moves from

(Continued on page 55)

From Our Readers

Editor,
MUSIC JOURNAL:

THE article by Carl Anton Wirth in the August MUSIC JOURNAL, breaking down a report on performance of American music, is a very good beginning. Mr. Wirth prefaces several statements with excellent explanatory remarks. Some paragraphs are dynamite, and rightly so.

One of many further ideas which must already have occurred to Mr. Wirth is this: to prepare two columns for comparison, under year date lines; then set down some definitely dated old-fashioned (but much hackneyed) European compositions such as the first movement of that overpoweringly terrible Surprise Symphony, for a perfect example of what I mean. Then in the opposite column, same year, put an American work written in the same year, yet obviously less old-fashioned trite nonsense, but which, because of the date, is tossed aside as old-fashioned.

Our orchestras play a very great deal of trash from Europe which is much less musically than our MacDowell, Beach, Chadwick, and others.

In an article containing a few samples as outlined above, I would like to see reprints in part of comments made by the Boston critics when Arthur Nickish played our Americans back there 70 years ago. I think that musically we are developing in some quarters of our musical life many *nouveaux riches*. They have little or no American heritage. Even some very well-to-do conductors to whom I have spoken seem never to have heard of such names as Loeffler and Foote. This is by no means their fault. It is entirely ours. We have been for years caught up in the European mesh. Gradually we have been breaking through that mesh, in our art world, singers, orchestras, fashions, theatre. But for many well-rooted reasons, we haven't got out from under the European symphonic music.

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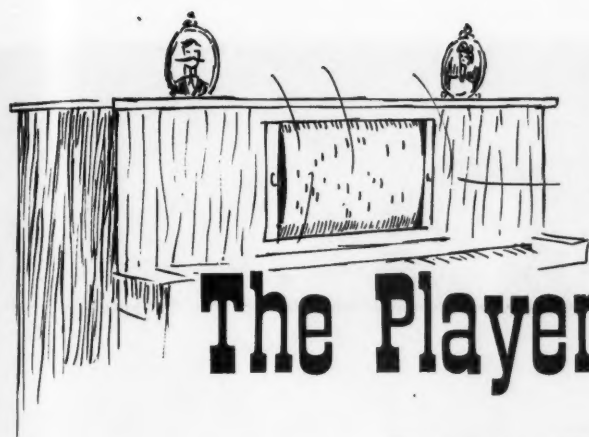
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The Player Piano is Back

DORON K. ANTRIM

THAT phenomenal piano of the twenties on which you could play like Paderewski by inserting a perforated paper roll and pumping with the feet has come to life again. Although no player pianos have been made since 1932, some 200,000 old ones are back in use. Dealers could sell twice as many of these antiques as they can get. New rolls are issued monthly by the Imperial Industrial Roll Company of New York, owner of the famed QRS player-roll label. It's the only factory of its kind in the world.

Piano rolls are about the only items that have gone down in price instead of up—formerly \$1.25, now from 70 cents to \$1.00. The latest Hit Parade songs are included in the monthly releases. But the favorite tunes today are the same as when pop sat down to play "Nola," "Merry Widow Waltz," "Alexander's Rag-Time Band."

This comeback of the player piano started during World War II, according to Max Cortlander, owner of QRS.

"Finding it almost impossible to get new pianos," he said, "dealers resuscitated old player pianos stowed away in barns and attics, provided new rolls and sold them to customers. A new generation of teen-agers discovered the instrument their fathers knew. Proprietors of ice cream parlors installed the piano that played when you put in a nickel—the daddy of the juke box. It pulled more nickels than its modern counterpart.

Doron K. Antrim is a well-known writer whose articles appear frequently in leading national magazines.

Pop will recall with nostalgia the player piano and its heyday, before and after World War I. Few instruments made such an impact on America. They played the accompaniment to the jazz age. They were the voice of the silent movies. Young and old fell under their spell. "When I first sat down before a player piano," said Lionel Barrymore, "I didn't get up for three hours. I was Hoffmann playing a concert in Carnegie Hall."

At the peak of the player piano's popularity, it threatened to replace the regular piano. Children almost stopped taking piano lessons. A dozen companies turned out rolls every month from current hits to the classics, hand-played by famed pianists. So that player pianists could simulate the correct emotions when playing for the movies, rolls were cued as "hurries," "gallops," "suspense," "sad," "unrequited love," and other classifications. Remember the tear-jerker song slides, and the lovelorn tenor who sang them to player-piano accompaniment?

Yes, indeed, the player piano was king of instruments. Virtuosos gave player-piano concerts. Books on the art of the player piano appeared. Composers, such as Hindemith and Eric Satie, wrote music for it alone. Critics reviewed rolls. An inexpensive device enabled you to cut your own rolls from wallpaper or oilcloth.

It took no less than a depression to burst this boom. Piano production fell from 400,000 a year in the twenties to a low of 32,000 in the thirties. After the depression, radio

was pulling music right out of the air and bringing it into the home. Piano manufacturers—what was left of them—hesitated to make player pianos again. They still hesitate mainly because of the difficulty of getting materials. Have you an old player piano about the place? Hang on to it. It's worth money.

For this gift of the muse, we owe much to an impecunious choir leader, music teacher, mechanic of Ohio—John McTammany. While fixing broken pins on a music-box roll one day, this Civil War veteran had a fantastic dream, a reed organ playable with paper rolls. The possibilities gave him sleepless nights. On such an instrument anyone could play any piece without knowing a note of music. Paper rolls would be inexpensive. Music could be easily cut on them. A child could play the entire church service.

It took him ten up-and-down years, but he did build a player organ and demonstrated it in churches—followed by his player piano exhibited for the first time at the St. Louis Fair in 1875.

McTammany was ridiculed as a devil, hounded with law suits the rest of his life. But he lived to see the player piano become a household hurdy-gurdy. He died penniless but happy. His dream had come true. He had waved his wand and transformed the merest tyro into a pianistic marvel.

Yes, pop will remember the instrument that enabled him to make "Old Black Joe" sound like a concerto. And it seems that a lot of people don't want to forget it.

▲▲▲



A JOURNEY

ARTHUR

THE famous Mormon Tabernacle was filled with music as 1,650 Salt Lake City elementary school children sang their own song,

America, this is our home,
A nation made great by its people.
Ours is a glorious land.
We welcome all people.

The local newspapers described the event in news columns, photographs, and editorials. Five thousand parents and friends attended the festival, pointing out a youngster in a green poplin skirt or a plaid sweater as "our Helen," "our Jackie."

But it was the kids themselves that were having a time for themselves. This was their program; they'd written the script and they could understand the music. It made good sense to them as well as to the grownups. As one newspaper put it, "Each number brought forth music in its purest form, not alone from the instrumental skills and voices of the children, but from their hearts as well."

Arthur Henderson is a free-lance writer living in the New York area.

This significant city-wide music program was the brainchild of Vernon J. Leemaster, supervisor of music for the Salt Lake City schools. Thirty-two elementary schools in the city system took part in "A Journey in Song" as the program was called; and significantly enough the whole festival took on a city-wide project air. The art department designed the programs and the language-arts department ploughed through hundreds of compositions in which children set down on paper their thoughts concerning their homeland, their neighbors, lands across the sea, and their Utah heritage. In tribute to the students themselves, the inside cover of the program bore this poem and inscription:

A JOURNEY IN SONG

We're going on a journey
Up and down the lines and spaces,
We'll sing of many, many things,
Of home and faraway places.
We'll sing about our homeland,
Of neighbors far and near;
We'll sing of fun along the way,
And then we'll homeward steer.

Thoughts expressed in the narrative choral reading are the creative work of





IN SONG

HENDERSON

many Salt Lake City children whose contribution and effort we gratefully acknowledge.

And launch themselves into a tuneful journey the 1,650 youngsters did. After an introductory group of selections by the all-city orchestra of 135 members, the children set out with their first grouping of songs, listed as "Our Homeland." They saluted Utah, gave an Indian call complete with flute and drums, hit the trail southward to Mexico, and reminded listeners of their country's heritage of Negro spirituals with "It's Me O Lord." Two hundred "choral readers" acted as narrators, linking the songs together with words the young people had themselves written, and enunciating with such clarity that the audience didn't lose a single word.

Then the singers shifted to the theme of "Our Neighbors," lustily punctuating the "Mexican Hat Dance" song with rhythmic instruments, and singing about the French-Canadian Voyager. In the group titled "Fun Along the Way," novelty numbers were used with effective instrumentation, such as lic-

orice sticks for "Calliope," the merry fiddlers making "Happy Harmony," and autoharps underscoring "Huckleberry Sal."

After this, the young musicians—all from the fifth, sixth, and seventh grades, by the way—took a quick trip through Europe. They sang the Czech folk tune "Over the Meadows" and the Hungarian melody "Gypsy Violin." Italy appeared on their musical map with "O Sole Mio," Norway with Grieg's "I Love Thee," and the British Isles with the Welsh folk song "All Through the Night."

Finally the young vocalists returned westward with "Back Home" and "Grateful for Our Heritage." In this concluding group the famed Tabernacle organ accompanied the fresh, clear voices of all the sixth-graders in Handel's famous aria "He Shall Feed His Flock," and the program closed with a three-part arrangement of Frances Williams' "Let There Be Music," followed by a round called "Good Night."

Behind this music festival lies a lot of hard work. Mr. Leemaster describes the steps that led up to that

(Continued on page 50)



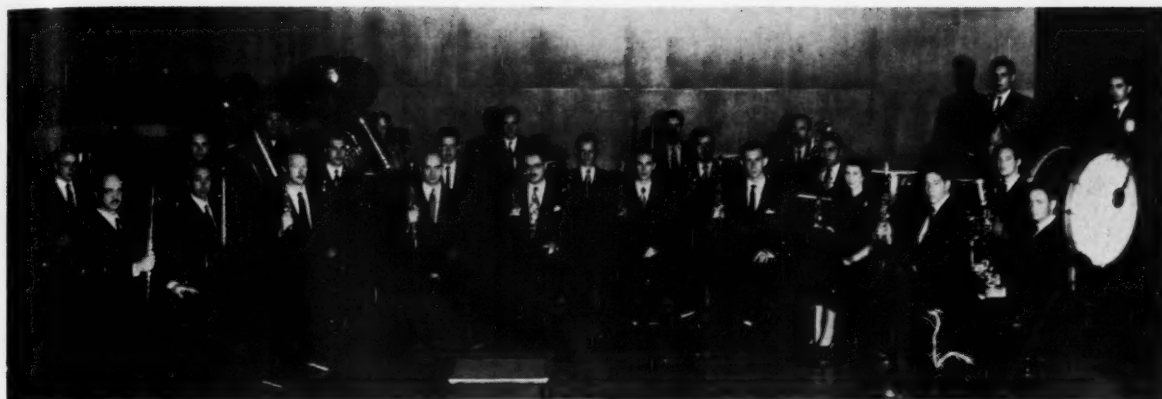
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- e. Buddy Morrow, Radio artist
- f. Bill Schaefer, Headliner on west coast
- g. Tommy Shapiro, Leading Chicago teacher
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THE MARTIN BAND INSTRUMENT COMPANY, ELKHART, INDIANA



A WORKABLE CONCERT BAND

R. BERNARD FITZGERALD

TODAY, the increasing acceptance of the band as an indoor concert organization, and the mechanical improvements of wind instruments, together with refinements which have improved intonation and tone quality, have resulted in a musical medium which possesses a tremendous potentiality. If the concert band is to attain a musical stature comparable to that of a symphony orchestra, a significant repertory must be made available and must come from contemporary composers. The band has an unparalleled opportunity to emerge as a distinctive and artistic musical medium because of the increasing number of composers now writing music for the concert band.

Most of the recent experiments regarding band instrumentation have been directed toward a maximum complete symphonic instrumentation, which only a comparatively small number of schools with resources for providing the necessary instruments and instruction can realize. Little consideration has been given to the possibility that a smaller band might achieve the optimum in ensemble balance, clarity, and

flexibility. It has been assumed that a basic instrumentation may be doubled or tripled with equally satisfactory results. Investigations now in progress indicate an ideal instrumentation can be determined and that ensemble clarity and tone color may actually be diminished rather than increased by adding more instruments, destroying balance, and serving to cancel rather than reinforce the sonority.

The recent experiments in small band instrumentation at the University of Texas were prompted by interest in: (1) determining the *minimum* and *basic* instrumentations to achieve adequate sonority, balance and flexibility for the performance of published band repertory without the necessity of rescoring; (2) exploring the musical potentialities of the small concert band; (3) encouraging school bands unable to maintain a complete symphonic instrumentation.

The performance of existing band repertory published in England and the United States (the major sources at present) must assume the basic woodwind choir to be composed of Bb clarinets, bass clarinet, and bassoon, plus flute for the extension of the upper range. The existing scores require a brass choir which is a mixture of bright and mellow brass to include cornets (or trumpets)

French horns, trombones, baritone, and tuba.

These requirements can be fulfilled by an instrumentation of 23 to 28 players, which achieves excellent sonority and retains the tonal clarity, flexibility, and precision of large chamber-music groups. (Please refer to the chart on page 54.)

With the possible exception of the oboe and bassoon, this instrumentation should not be difficult to achieve, even in small high schools and colleges. The oboe and bassoon are very desirable for added color, though not always essential to complete the ensemble. In the event that these instruments are not available, important oboe parts may be cued by flute, clarinet, or muted cornet, while bassoon parts may be performed by the bass clarinet or by the substitution of a baritone saxophone.

Although the contra-bass clarinet is the logical true bass of the woodwind choir, it is not included in the minimum band and is optional in the basic band, since it is not in general usage at the present time and is not likely to be available in small schools. The string bass can be used as a substitute for the contra-bass clarinet until instruments are available.

The absence of saxophones will
(Continued on page 51)

R. Bernard Fitzgerald is professor of music education and director of the Symphonic Band at the University of Texas.



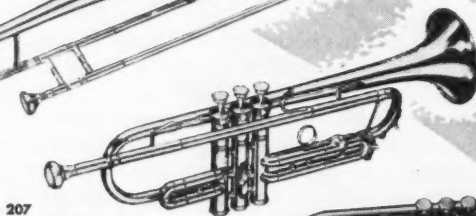
140
Eb Alto



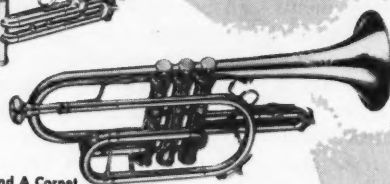
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Bb Tenor



407
Bb Trombone



207
Bb and A Trumpet



257
Bb and A Cornet

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riches *legato* passages, power and brilliance that electrify. And through it all, intonation that never goes astray.

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BAND INSTRUMENT COMPANY



ELKHART, INDIANA

SLIDE RULE AND CELLO

WHEN George D. Simonds, director of engineering for the Four Wheel Drive Auto Company in Clintonville, Wisconsin, shuts his office door at night, he changes character completely. No longer is he concerned about the innards of motor trucks. Come sundown he resolutely ignores the blueprints which a staff of thirty-five engineers pour across his desk daily. Instead he becomes concerned with a different kind of score sheet. Tucking his cello under his arm, Simonds heads for community symphony orchestra rehearsal.

The whole thing started with Simonds' Sunday school class of eighth grade boys back a few years ago. Each class in the Sunday school had to prepare a stunt for a church party. Teacher discovered two boys in his group who could play, one a flutist and the other a pianist. A trio was quickly organized and was the hit of the program. Soon all the musically interested Sunday schoolers were tooting away in the Simonds' home. High school music director Everett Goli dropped in with his clarinet one night, and from then on the Clintonville Civic Orchestra was an established institution.

However, Clintonville's population of five thousand made a symphony orchestra something of a precarious venture. Finally with Simonds' astute planning mind, a system was evolved on a musicians' exchange basis. Players were rounded up from several nearby community orchestras, and Simonds describes the present operation this way:



"The contributing orchestras, which right now are limited to Oshkosh, Wausau, and Clintonville, get together and establish their concert dates so they will not conflict with one another. We try to use the same symphonies so that all of our members will be rehearsing the main musical works. Before concert time the conductor of the orchestra involved will contact his associates and ask for the personnel he needs. This can now be requests for specific performers as we know who are the best players and who will fit in with our own group. Of course we also use other players who are not affiliated with any particular orchestra."

Thus is available an intercity "player pool" of musicians. The arrangement is reciprocal, and there

may be requests for anywhere from two to a dozen players. The musicians usually rehearse on a week-night and again on Sunday afternoon. Programs are definitely classical in concept, and the German background of Clintonville provides an appreciative audience. Professional musicians are few in the Clintonville orchestra. Like G. D. Simonds, all play for personal pleasure. The energetic engineer-cellist enjoys himself thoroughly but modestly says "If any one could hear me perform they would understand what I mean—I am not a cellist as such. I'm strictly an amateur."

Be that as it may, Clintonville has a going orchestra thanks to a busy business executive who mixed blueprints with scores.

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Readers are invited to submit nominations for MUSIC JOURNAL's Music and Living series. Anyone who is making a significant contribution to the musical life of a community but who is engaged in some profession other than music

as a vocation is eligible. Full information and a photograph of the candidate must be sent. An editorial board will make the selection every month and the person sending in the winning nomination will be given credit.

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THE CORNBELT SYMPHONY
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JEZEBEL
HI, NEIGHBOR!
THE THINGS I LOVE
I HEAR A RHAPSODY
MEXICALI ROSE
YOU WALK BY
MARCHETA
THERE I GO
HAIL TO OUR FLAG

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ASCAP—Its Past and Future

MARGARET MAXWELL

AS the granddaddy of ASCAP, Victor Herbert would be startled if he were to come back to his beloved New York City and pay a visit to the headquarters office at 575 Madison Avenue. Here in a sleekly streamlined suite the American Society of Composers, Authors, and Publishers carries on its business. And big business it is, too.

Its president, forty-five-year-old Stanley Adams resembles the typical industrial executive rather than the favored caricature of the impractical musician. Adams is an ex-New York lawyer and a pop song writer whose reputation for administrative efficiency is already showing signs of unraveling many of ASCAP's perpetual contractual snarls and problems. Stemming out from his big corner office with its muted green and brown furnishings and comfortable deep leather chairs are decisions and orders which affect music all over America.

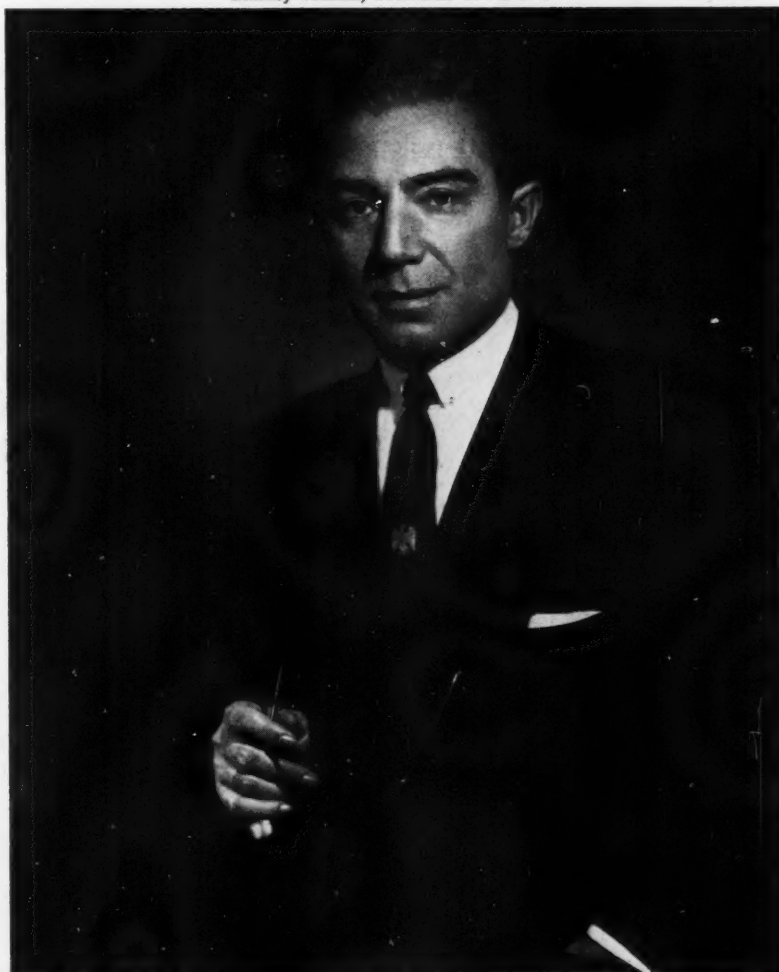
ASCAP's annual gross revenue of some sixteen million dollars is something which its founder probably never envisioned. It all started back in 1913 when Herbert brought suit against a cafe operator for using his music. The composer lost the suit, but he interested a lot of his colleagues in his cause, including Bandmaster John Philip Sousa; John Golden, a New York playwright; George Maxwell and Jay Witmark, music publishers; Gustav Kerker, Louis A. Hirsch, Sylvio Hein, Raymond Hubbell, and many another composer of the era. All these men were concerned about the fact that their most popular musical works were being performed publicly for profit without any compensation to the composer. On February 13, 1914, the organization known as the Amer-

ican Society of Composers, Authors, and Publishers officially came into being. There followed a long period of court suits in which restaurant, cabaret, and hotel owners protested that since no admission was charged, performance of music in their establishment was not for profit. Finally Supreme Court Justice Oliver Wen-

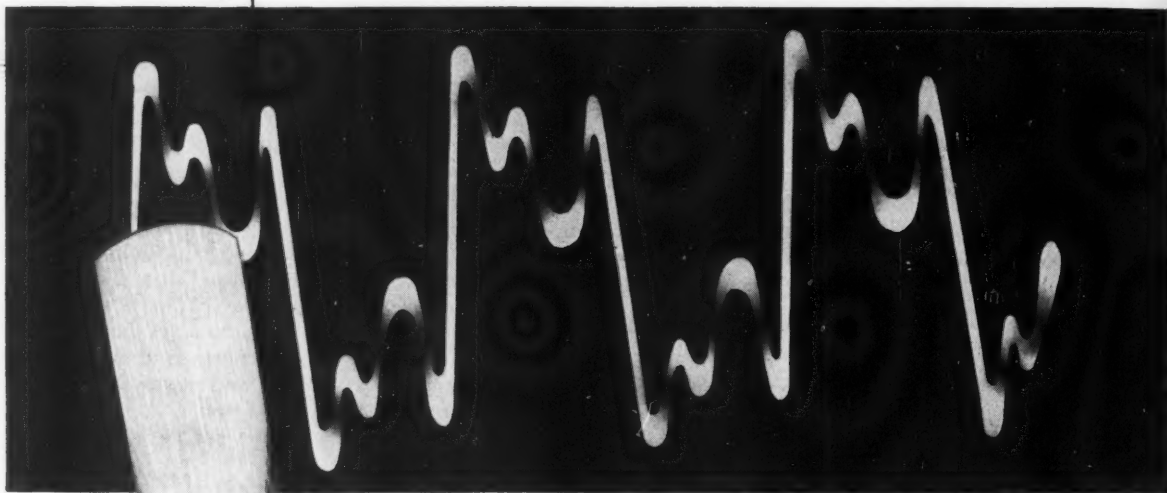
dell Holmes handed down his historic decision. Said Holmes, "if the music did not pay, it would be given up. If it pays, it pays out of the public pocketbook. Whether it pays or not, the purpose of employing it is profit, and that is enough." ASCAP had won.

(Continued on page 44)

Stanley Adams, President of ASCAP



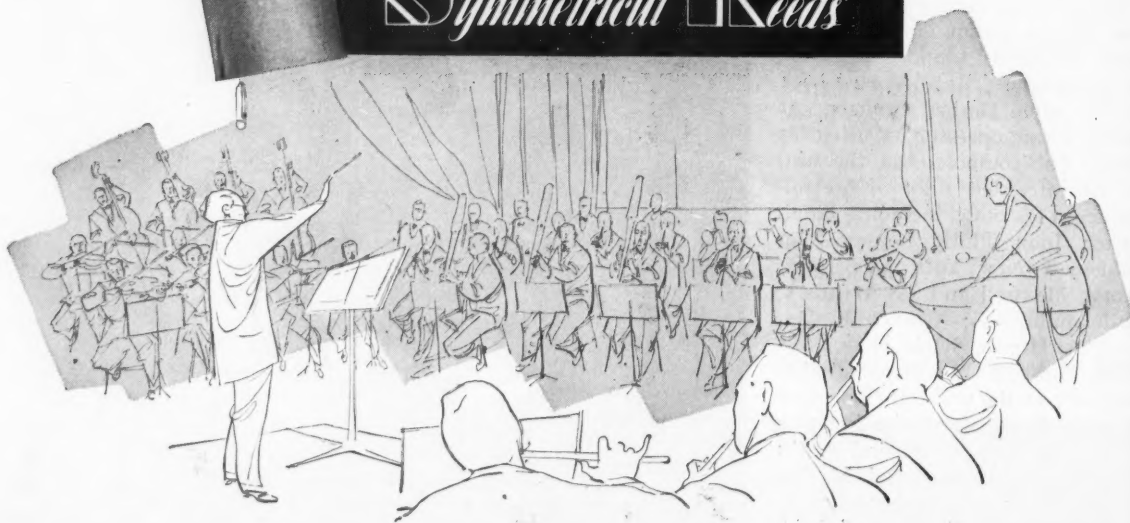
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THE JOYS OF JOURNEYING

RAMON VINAY

SINGERS were once the pampered pets of the music world, shielded from drafts by anxious managers, allowed to sleep late in the mornings, fêted at elaborate post-performance suppers, and able to indulge their artistic temperaments, to the tolerant amusement of all concerned—except other singers.

In the words of an old cartoon feature, "Them days are gone forever." Today's singer is smart enough to keep himself out of drafts; because music has become a far-flung empire he all too often rises with the lark; and with movies and TV opening ever wider doors to singers, the advantages of a trim waistline are obvious enough to discourage habitual hearty late suppers. As for temperament, there's too much talent around willing to be untemperamental to make that sort of indulgence a wise investment in one's future.

Essentially, all this is true not only because music has become a vast empire but also because it is a highly competitive field. Gigli, I believe it was, said of the morning that it was good for nothing but sleep. Had he been singing in this era of streamlined trains and buses, he would have realized that for the successful singer it is good for getting places too. A singer today is really a traveling salesman with a built-in product to sell—his voice. Between the start of the Metropolitan Opera's spring tour on April 12, and the time I joined it in Memphis May 6, I was given a leave of absence to fly to Lisbon and sing special operatic performances there. On my return I joined the Met in Memphis, stayed with it through the balance of the tour until May 31, and

Ramon Vinay is a singer who has concertized in many parts of the country.

on June 6 left for Europe for performances at Bayreuth and the Festival of Holland. My operatic debut in Rio de Janeiro follows that, and afterward—to England for Covent Garden appearances before returning to the United States in the late fall for concerts and Met rehearsals.

This is a fair sample, I'm sure, of the kind of schedule that confronts many singers. It points up the fact that besides having a passionate desire to sing, the well-adjusted singer should also be able to enjoy travel, or he will come to feel that he's in the wrong business.

Travel Methods

Before the days of transatlantic air travel, any such summer schedule would have been impossible. A tour of twenty or thirty concerts in the few weeks of fall before the opening of the Met season would have been equally visionary before the development of domestic air travel and streamlined trains. For better or worse, today's singer is committed to a kind of merry-go-round activity, because these factors have made possible the development of important music centers and the availability of stellar personalities to perform in them.

This it is that makes the hapless singer rise earlier than musical tradition ever countenanced, for trains, planes, and buses have a habit of leaving at ungodly hours. And it might be a sad fate, or work an undue hardship, were it not for the many compensations to be found in the actual traveling itself. Here in the United States I have found many things that soften the hardships of being on the road, and in a sense I feel that this is but a reflection of the American competitive spirit in industry which regards the customer as the be-all and end-all of industry.

Paeans of praise in many respects are due the powers-that-be, and I am here to hymn them.

Chief among the causes for a traveler to rejoice is the frequency with which facilities are scheduled. It is almost always possible to get a train, a plane, or a bus out of some remote community at even the most unreasonable hour, and to arrive at the next place on your itinerary at the necessary time. Airplanes, of course, are much alike the world over, but I, who was born in Chile, reared in Paris, and spent the early days of my career in Mexico, find that riding trains in the United States is often sheer joy.

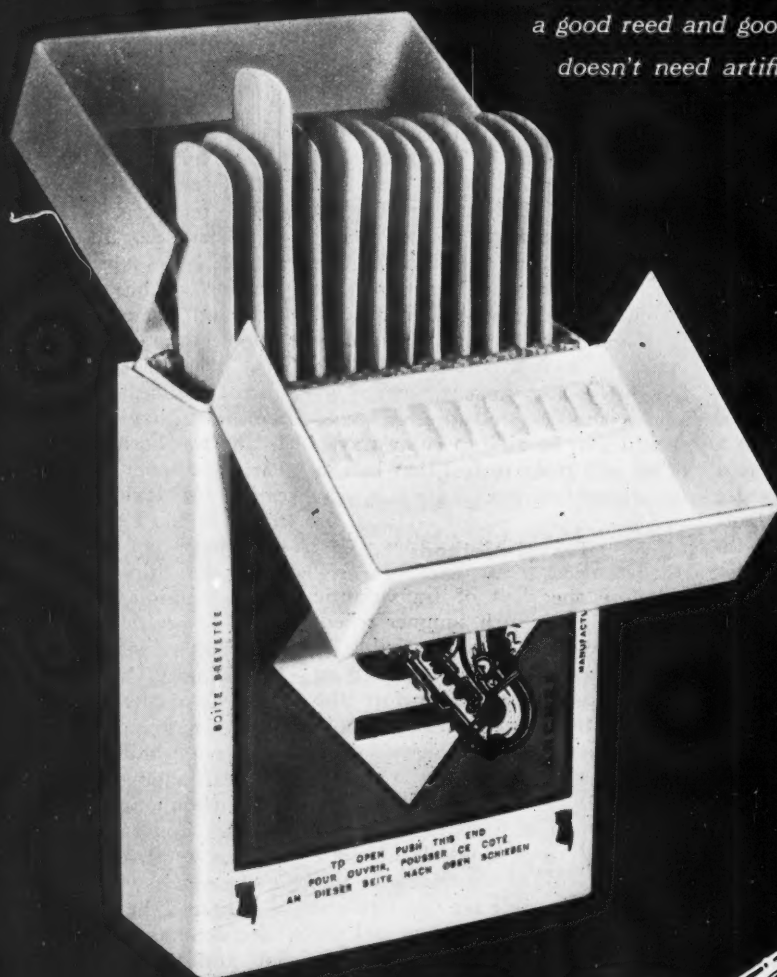
For one thing, the club car seems to me a uniquely American institution, a perfect reflection of the American's sociability and easy friendliness. One can walk into the club car of any train, resigned perhaps to a solitary glass of beer and a magazine, and in no time find oneself exchanging conversation with one's neighbor on a choice of topics ranging from the stock market and politics, to an opinion on the state of the movies versus TV. The conversations I have had in club cars have done as much to make me enjoy and understand Americans as any contacts I have had with the public. They are a rich mine of information and opinion, and I cultivate them accordingly. Very seldom do I let these chance acquaintances find out I'm a singer, for there is something about music as such that startles the American traveler. He feels it is something to be respectful about, and adopts so often what I call a "Carnegie Hall" tone of voice and a facial expression which make further unself-conscious conversation impossible. Once people know you are a singer, they want to find out all about what they can't help

(Continued on page 46)

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Louisville's Commissioning Policy

NORMAN SHAVIN

WHEN Igor Stravinsky's "Rite of Spring" was premiered in Paris in 1913, its pagan colorations were marked by dissonances of another hue. The audience responded with catcalls and shouts, and many stamped their feet in protest.

Almost forty years later, in Louisville, Kentucky, a somewhat similar "rite of spring"—the startling innovation of a concert of music almost wholly contemporary—touched off a controversy which drew far less violent demonstration from a somewhat puzzled audience, but nevertheless stirred passions.

The comments pro and con bore the vehemence of birth pangs, for the innards of those who heard the Louisville Orchestra in that significant concert were affected by the experience. The listeners mingled their approval or dissonant remarks with the unfamiliar, and somewhat coarse and strident, sounds that were thrust at them from the stage.

The experimental concert has not been repeated, for public reaction took a hand in fashioning future programs. Interestingly enough, the modern-music concert was the idea of Mayor Charles P. Farnsley, the orchestra's great friend who engineered the \$400,000 grant awarded the orchestra by the Rockefeller Foundation this past April (*Music Journal*, May 1953).

But the experimental concert was a significant landmark in the pioneering efforts of an orchestra which is dedicating itself ever more strongly to the cause of contemporary music. It seems only natural that

Norman Shavin is music editor of the Louisville Times. His articles appear frequently in MUSIC JOURNAL.

Kentucky, crisscrossed by the venturesome footsteps of Daniel Boone and George Rogers Clark, should be the ground where explorations are made (and seed planted) into another world—that of music.

That concert, conducted by composer-author Nicholas Slonimsky, was offered in February 1952. The reaction to it proved that while Louisville patrons were not ready to hug a full concert of modern music to their collective bosom, they were moved, or aroused, by what they heard. Their critical judgment was sharpened, making each man declare himself and take sides. It precipitated considerable comment, making each of them feel he had a stake in the orchestra.

Significant Event

But most important, it gave everyone an experience which was unlike anything he had heard in the concert hall.

It has been five years since the fifty-musician orchestra, conducted by Robert Whitney, began its widely-acclaimed policy of commissioning several works a year for its subscription series of concerts.

What have these five years meant to composers, musicians, the orchestra, the community, and the concert-ticket buyer?

Since its first season of commissioning, 1948-49, the orchestra has performed twenty-four works by twenty-two different composers.

They include Norman dello Joio ("The Triumph of St. Joan," a symphony in three movements); Roy Harris ("Kentucky Spring"), who has been commissioned for a piano concerto for next season; Arthur

Honegger ("Suite Archaique"); Bohuslav Martinu ("Intermezzo"); George Perle ("Second Symphony"); Paul Nordoff ("Lost Summer", for mezzo-soprano and orchestra); Vincent Persichetti ("Serenade No. 5 for Orchestra").

Also represented are Joaquin Rodrigo ("Cuatro Madrigales Amatorios"); William Schumann ("Judith", a choreographic poem); Heitor Villa-Lobos ("The Origin of the Amazon River"); Virgil Thomson ("Wheat Field at Noon" and "Five Songs After William Blake"); Darius Milhaud ("Kentuckiana"); Claude Almand ("John Gilbert: A Steamboat Overture" and "Concerto for Piano and Orchestra"); Gian Francesco Malipiero ("Concerto No. 3 for Orchestra").

Also, Robert Russell Bennett ("Concert Variations on a Crooner's Theme", for violin and orchestra); David Diamond ("Timon of Athens"); Paul Hindemith ("Sinfonietta in E"); Carl Bricken ("Daniel Boone: Legend for Orchestra"); Otto Luening ("Louisville Concerto"); Tom Scott ("Fanfare and Cantilena"); Carlos Chavez ("Symphony No. 4"); and Lukas Foss ("A Parable of Death").

The structural range and calibre of these compositions is vast. Certainly among the foremost of them, in quality, have been dello Joio's "Triumph," Villa-Lobos' "Origin," Thomson's "Five Songs," and Foss' "A Parable of Death."

Testimony to their excellence lies in the fact that perhaps half of the commissioned works, all premiered by the Louisville Orchestra, have been played on one occasion at least—and some of them on several oc-

(Continued on page 58)

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Chamber Music Takes to the Woods

ARTHUR REDFIELD

BEFORE the summer of 1950, if you had asked one of the residents of Eagle River, Wisconsin, "What is chamber music?" he might have answered, as did the late J. L. Kraft, that it is "Music played in the bedroom." Nowadays, in remote towns like Eagle River, Rhineland, and Minaqua one hears such terms as "middle Beethoven," "impressionism," and "sonata-allegro form." Also, this year Northern Wisconsin had its first full-fledged chamber-music festival. The festival began as an idea at a party in New York City.

The Manhattan Trio, in the apartment of its violinist and his wife, sat lamenting the perennial fate of the professional musician during the summer months. "If work is so hard to find, why don't we do something entirely on our own?" The violinist's wife then suggested giving a series of concerts in her home town, a place usually by-passed by artistic stimuli.

The wife's home town was Eagle River, a resort center with a winter population of 1500. Two weeks later she was in the village, posting posters, printing tickets and programs, and "kicking natives around" to get action.

The general apathy was even greater than anticipated. Out of two hundred posters placed in public buildings with the reluctant consent of the proprietors, only one remained on display the following day. The Chamber of Commerce and other organizations pledged support, but disposed of not one ticket. Many favors were promised; few granted.

The auditorium of the First Congregational Church was chosen as the only available hall with acoustical possibilities. Some scattered contacts were made, and the dates for four concerts were set.

Arthur Redfield is one of MUSIC JOURNAL's regular staff writers.

As "C-Day" approached and the trio arrived in Wisconsin, organizational work was no longer restricted to one person. Four people, three of them with the typical artist's business sense (?) and a housewife with a five-year-old son, were acting as concert bureau, advertising agency, and musical artists. Cars were driven slowly through the streets, and home-made advertisements were either placed on parked-car windows or handed, on the run, to startled pedestrians. A glamorous billboard was concocted and placed under a spotlight on the church lawn.

There were compensations. The group lived in a large pleasant cottage (\$35.00 a week completely furnished) surrounded by the silence of pine forest and a secluded lake. One could even practice undisturbed in the open, amid wild blueberries and jack-in-the-pulpits.

The first concert was attended by about 150 curious natives and summer residents. No attempt was made to "sugar-coat" the program; there was Beethoven, Mozart, and even Brahms. Interspersed with the actual performance were anecdotes and comments that lent a feeling of informality mixed with pertinent information. After the concert (consistent with the group's self-sufficiency), a rave review was submitted (by the group) to the local newspaper. The review was printed.

Interest Sparked

As the summer progressed things began to happen. An amateur violinist in the printing business donated two thousand advertising circulars. The president of the local bank took the performers to dinner in order to discuss possible future plans. A shoe repairman offered free meals at his home and the use of his piano for rehearsals. A minister and his wife interested church groups in supporting a worthwhile

cause, and two well-to-do summer residents spoke of organizing a sponsoring committee.

A few miles away, in a small community called Kraftwood, J. L. Kraft, world-renowned cheese manufacturer, lived for three months of the year with his family and friends.

Hearing of the concerts and thinking of the good they might do, Mr. Kraft invited the trio to give a concert at his estate for anyone who would come. He decorated the auditorium with flowers, served as intermission speaker, and after the concert ceremoniously handed the violinist a paper bag heavy with coins personally collected from the audience. As tokens of his affection he drove the group around his lake in a speed-boat and gave each a piece of jade from his own mines, cut and mounted by himself.

The last concert of the series in Eagle River was a far cry from the first. No longer isolated, many who had secretly yearned for things of the spirit, had sought one another out. After the last encore, someone in the audience rose and announced that several of the townspeople had agreed to form a Chamber Music Society of Northern Wisconsin, and that the society would do everything it could to continue the concerts during succeeding summers.

An interesting side-light was that through these efforts not only had the North Woods awakened to music but other cultural interests had somehow become centralized. A club was formed of people interested in art, and a local summer theatre group found a sudden impetus.

This year, its fourth, the Manhattan Trio went to a community that anxiously awaited the excitement of festival time. The musicians—Oliver Colbentsen, violinist; David Wells, cellist; Ernest Ulmer, pianist—are no longer "foreigners from the East," but admired and loved friends bringing rare gifts to an alive and sensitive audience. ▲▲▲



Profile of the Music Life of

PARIS

JOHN DENNIS

Part One

ANYONE making a musical profile of Paris would need several months, a drawer full of metro tickets, a capacious filing cabinet, a good ear, and the sound legs and wind of a French peasant. Since I had a relatively short time to survey the musical scene, I can present only a preliminary sketch.

A great deal has been written about Paris, most of it dealing with the impact of the city on the minds and souls of various and sundry visitors and inhabitants. This is quite as it should be. Anyone who can visit Paris or live in Paris for a time without being disturbed, impressed, or simply falling in love with it is truly pitiable.

I know that Paris is very large. The best ways to discover its size are these. On a clear, warm morning in late spring, climb the several hundred steps which take you to the towers of Notre Dame. As far as your eye can see in any direction, Paris lies like a great grey and brown flood. In the afternoon, take the autobus at a point near Neuilly, give the conductor all your tickets and relax; the next hour and a half you will make a huge loop around Paris. It is like making a short trip around the world.

Your first geography lesson completed, try statistics. At the time of the last census in 1946, the department of the Seine (a department is

Ewing-Galloway Photo

the French equivalent for our county) contained about 5 million people. Paris alone contained about 2,725,000. The population difference is explained by the presence of the outlying suburbs of Paris. You must realize, then, that Paris alone contains more people than several of our states; it is about the same size as Los Angeles and all its suburbs. The population of the department of the Seine corresponds roughly to that of Massachusetts.

To the Ministry of Education these figures are more than a topic of conversation; they mean children, parents, teachers, schools, budgets, and assorted problems of all shapes and sizes. Let us consider, then, just one phase of education in Paris—music education on the primary level.

There are 400,000 children between the ages of six and fourteen enrolled in 950 state-supported elementary schools in the department of the Seine. This figure does not include the five-year-olds who attend *l'école maternelle* (kindergarten) for a year. The Parisian school child is a droll and distinctive character. Boys wear short trousers, tailored jackets, beanies, long stockings, and oxford shoes. They are usually to be seen carrying large leather brief cases, which contain their books and lunches. It is rather remarkable to see two nine-year-old boys bidding each other farewell on a street corner or at a metro stop; they shake hands formally and bid each other good day. Little girls wear dresses or smocks and carry their belongings in brief cases or satchels, too. They usually shake hands when departing, but sometimes they kiss one another on the cheek.

I mention these things because as small as they may seem, they are an indication of a French tradition almost as ancient as that of making a family—the tradition of courtesy and respect. French parents and schoolteachers do not seem to be much concerned with the problem of repressed and submissive children.

One Frenchman of whom I am very fond said this: "We have a maxim, you know: 'Have a good time, but be polite.' My daughters have learned both of these things. When they forget to be polite, they apologize." Gertrude Stein believed

that French civilization was essentially the result of four things: logic, fashion, tradition, and latinity. All of these factors in varying degree are readily perceived in French children who attend primary schools.

French primary-school children attend classes six hours each day, three hours in the morning and three in the afternoon. They spend five days a week at this, but, strangely enough, every Thursday is a holiday, so that Saturday classes must be held. No uniforms are required and no tuition or book fees are charged in state schools. And here we must depart from French educational procedures in general and return to Paris and the Seine.

Primary-school children in Paris and the Seine are singularly blessed, you see; they receive music instruction. They are the only primary-school children in all of France who do. Not only do they learn music, but they have special teachers for art, homemaking, manual arts, and gymnastics as well. Because Paris is the capital, or because these children are exceptional? No. It's because the taxpayers in the department of the Seine have subscribed to this program and pay a special tax to support it.

The directorship of musical education for Paris and the Seine is to be found in a spare and elderly building near the University of the Sorbonne. After climbing three flights of wooden stairs, one enters the cramped two-room office of M. Robert Planel, the inspector-general of music instruction for Paris and the Seine.

M. Planel, a genial fortyish gentleman, directs, from this crow's-nest, 400 teachers of primary-school music. He is assisted in this task by five inspectors and, as far as I could determine, one elderly female secretary, one telephone, several cabinets, and a large filing case. The fact that I arrived when the office was filled with babbling young teachers, who were being assigned to schools by his secretary, who answered the tele-

phone with one hand, typed with the other and managed throughout to smoke a cigarette with miraculous dexterity, did not dismay M. Planel at all. He remained cheerful, gracious, and detached.

All primary-school children, he informed me, take music—but only vocal music, as there is no instrumental music program in the primary schools yet. Music instruction begins when a child enters school and continues until he leaves. Teachers are carefully selected on the basis of musicianship and personality. Their training period is long and difficult. Because they are "special" teachers, their salaries are a good deal higher than those paid to regular primary teachers. In fact, they are on a par with salaries paid to secondary-school teachers. Music textbooks are selected and distributed by M. Planel and his inspectors on a 1:4 ratio, one book to every four children. Books are so costly they are not changed often. The radio is not used for primary-school music teaching at all, only for secondary schools. The French Broadcasting System presents a weekly recorded program of music history to secondary students.

"But surely you would like to visit a school to hear them singing?" asked M. Planel. I readily agreed, and an inspector was assigned to meet me at *l'Ecole des Filles* (a school for girls), rue Blanche, number 9, the next Tuesday at 2:30. "And now that the office is empty, I must take my lunch," he said. We shook hands like two polite French schoolboys and bade each other good day.

L'Ecole des Filles at rue Blanche, number 9, did not, I was sure, exist. Number 9 was probably a warehouse if appearance was any criterion. Indeed, the concierge, a tall, sleepy-looking woman, seemed to be quietly amused at my story. She sent me outside into the rain "to wait." Just as I was making ready to leave, the door opened and M.

(Continued on page 40)

This is the second in John Dennis' series about the musical life of European cities. His first, an account of Florence, Italy, appeared in the May issue of MUSIC JOURNAL. Mr. Dennis, who has just recently returned from an extensive trip to Europe is a freelance writer and musician and has

based his observations on the day-to-day living of the people themselves in the countries he visited, rather than on their formal musical presentations in the concert hall. The second part of his Paris profile will appear next month.



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MUSIC JOURNAL

Are You Afraid to Sing in Church?

ARTHUR AUSTIN



IT is a bright Sunday morning and the great stone church is filled. The eleven o'clock sun pours through the rose-and-blue windows splashing the dark-stained hardwood pews and blending with the fresh cut flowers at the altar. Suddenly the organ thunders a volley of tone into the vaulted space. The sleepy choir rustles its collective black surplice and files into the choir loft. The people rise and the ancient rite of making a joyful noise unto the Lord begins.

The organist, trying to set the pace and keep things moving, takes the lead. This lead is usually two full beats ahead of the congregation, with the choir, just beginning to get the morning frogs out of their throats, falling somewhere in between. (By the time the anthem comes around, they will be able to give a performance that approximates the closing minutes of the Thursday night rehearsal.)

Here and there, as the music progresses, some individual with an average voice becomes inspired by the stirring old hymn and allows his voice to be raised above the sluggish and muddy river of sound around him. When he notices this, he will come to an abrupt and self-conscious halt, look sheepishly about to see whether anyone else has heard (someone has), then quickly lower his voice back into the soggy mumbling about him. This little action is repeated in numberless places all through the land each and every Sunday.

The minister, standing up where the fighting is thickest, can only make a mental note that something should be done about his congregation's singing. Perhaps he does speak

of it in next week's sermon. He may even be bold enough to act. He will ask that all those who love to sing hymns come out to a special service on Wednesday night—refreshments will be served. With the press of administration, conferences, visiting, civic groups, ruffled feathers to be smoothed, and vast detail heavy on the pastor's shoulders, the matter of improving the singing is apt to be turned over to a volunteer, most likely the soprano soloist, since the organist must augment his income by teaching and is busy on Wednesday nights.

This hard-working and sorely pressed minister may think that the situation is peculiar to his own flock; but it is not so. Congregational singing and its attendant problems have been around for a long time, at least since the reign of King David.

All-out Effort

We can only dimly imagine the barbaric splendor of that semi-oriental scene when the children of the Lord were exhorted to praise him with the trumpet, the cymbal, the psaltery, and the harp. It called for an all-out effort. The imagination tingles at the picture: great masses of people savagely singing while batteries of trumpets and rams' horns split the air and the goatskin Mongol drum thudded to the metallic clash of hand-hammered cymbals. The sound went up to the Ark of the Covenant as the camels and the wild desert asses yanked at their tethers with each new burst of song. A great victory over the enemy was being celebrated—the priests shouted exultantly, the children yelled and danced in the dusty streets amid the battering clang of sword on shield. The hot air was heavily

overlaid with the pungency of fat, roasting, sacrificial oxen, and incense. The newly founded kingdom and king, lately of the dry wasteland, were tasting the sweet fruit of first victory, and they sang. Yes, they sang—damsels with flutes, hardened fighting men, and solid citizens of the town.

What has changed? What inhibits the worshiper of today? It is evident that something powerful has gone out of church singing down through the centuries. The same churchgoer who timidly muffles his voice on Sunday mornings can be found at the ball park on Saturday afternoon exercising his larynx in no uncertain way. His anguished cry, "We was robbed!" well applies to what has happened to him in the matter of congregational singing. His natural birthright of song has been both given and taken away. What has changed the lion of the shower bath into the lamb of the pew? It requires a resolute will to show the same gusto in church as at the football stadium. What causes this vocal intimidation, and where did it begin?

When Luther revived congregational singing as we know it today, the real trouble began. Controversy was soon to split families, groups, and entire congregations over *who* was to sing, *what* they were to sing, *when*, and *where*. Both in Old England and New, the Psalms of David were pitted against hymns of "human composure." It was contended that the former were divinely inspired and the latter were by mortal men. Rhymes in hymns were not to be admitted into the service. Tight little rules and restrictions were everywhere: only those belonging to the church were permitted to sing; only those taking Communion could

(Continued on page 42)

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RICHARD BALES

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How successful have the Gallery concerts been? Let's look at their record. Between May 31, 1942, and June 6, 1953, more than 530 concerts have been presented—all, with a few exceptions, played at eight o'clock on Sunday evenings. As Mr. Finley's assistant, I have been in charge of them for ten of the eleven years, and it has been an unending source

of satisfaction and pleasure for me to see them develop.

The Garden Court, in which the concerts have been held, was from the first crowded to capacity, and public support has never slackened. The concerts are, as is the Gallery, free to the public with no tickets or reservations of any kind required. When the types of programs presented on the music schedule are discussed a bit later, the importance of the overwhelming attendance week after week will become more apparent.

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great beauty of the Garden Court, makes the performing artists give of their best. When one examines the artists and their repertoire and the continued success of the music program, the contribution to musical life in America is seen as an important one.

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(Continued on page 61)

Richard Bales conducting the National Gallery Orchestra.



Richard Bales, well-known American conductor, is in charge of the National Gallery of Art's concert programs.



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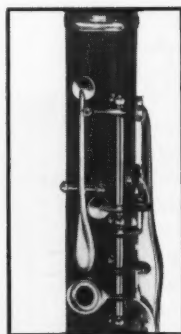
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The Score on Orchestras

HELEN M. THOMPSON

MMUSICAL America (in its original meaning, *not* the title of a magazine) was the theme of the 1953 Elkhart, Indiana, Symphony's annual "Pops" Concert. Bits of America's music—all kinds—were combined into a sort of revue of music as enjoyed and lived by typical Americans in a small midwestern city. (Elkhart's population is 35,000.)

Primarily, that June program was for and of the people of Elkhart. They have a similar one each year. Profits are not important; it's the concert itself that counts. About 350 Elkhart citizens worked together behind and in front of the scenes to put on this year's production. Net proceeds totaled \$300. To indicate their appreciation of the year's work contributed by the orchestra players, the Elkhart Symphony Board voted to divide the "Pops" Concert profits among the 60 musicians.

This year's concert was played twice. The repeat performance was given because SRO has become customary for these concerts and because the American Symphony Orchestra League was holding its national convention in Elkhart.

Consequently, in addition to hundreds of Elkhart citizens, the second night's performance was attended by an audience of symphony orchestra conductors, managers, musicians, board members, and women's association members from all parts of the nation—an audience unusually critical and observant because these people were seeking new ideas, looking for flaws they would want their own orchestras to avoid, studying crowd reactions.

These symphony folk came away

Helen M. Thompson, executive secretary of the American Symphony Orchestra League, is well known to MUSIC JOURNAL readers for her columns on orchestra news.

from the concert with mixed feelings—amazed at what could be accomplished on a volunteer basis in one small city; in some cases aghast at what had been attempted; in all cases with a realization that their emotions had been played upon. Suddenly, music had emerged as a vital, living experience. There was a new awareness that music is of all the people of Elkhart and so, of the nation. The over-all job of symphony orchestra organizations, to really serve the divergent tastes of their own communities, had been given new meaning.

The locale of that "Pops" Concert left nearly everything to be desired. It was played in the high school gym—complete with bleachers, gym smell, harsh lights and terrible acoustics. But these drawbacks somehow added to the impact of the achievement. When these musicians had the courage to go ahead and do this job in spite of such physical limitations, what's the matter with a lot of the rest of us?

Difficult Conditions

The orchestra was placed at one end of the gym floor. Around the other three sides, card tables and folding chairs for audience had been set as close together as possible. Bleachers on three sides were filled with audience people; the fourth side was reserved for the Elkhart Municipal Band.

Elkhart youngsters ranging in age from five and six years up climbed through the crowd, selling soft drinks and food of all kinds donated by merchants and cooky-baking housewives. There was a continuous general stir and hubbub, reasonably pianissimo during the music but rising to a crescendo in between times.

Audience costumes ranged from

lovely summer formals to blue jeans and shirt sleeves. The place was hot. An art exhibit hung from the rafters at one end of the gym. Sprays of flowers dangled from the basketball hoops. Twelve Elkhart civic groups and Sigurd Rascher, world-famous saxophone concert artist, participated in the program.

The Elkhart Symphony is composed of about 60 musicians from Elkhart and nearby communities. It operates on an annual budget of \$6,000, so everyone except the conductor and the custodian contributes his or her services. That orchestra did some amazing things in the course of the evening under the direction of its permanent director, Zigmont Gaska, violinist and conductor from nearby South Bend.

For instance, a conductor of many a quasi-professional orchestra doesn't dare turn his back on the orchestra while it is negotiating an extended off-beat passage. But Gaska did, and the orchestra came through the passage without a break in the rhythm while the conductor, to all appearances centered his entire attention on the Elkhart Community Chorus massed at the opposite end of the gym. It was a remarkable demonstration of excellent orchestra routine.

The orchestra, Mr. Gaska, and Mr. Rascher presented a challenging experiment in supplementing instrumentation through masterful use of saxophones. Every small city symphony knows the problem of finding sufficient violas, cellos, and basses to balance woods and brasses. Mr. Gaska dreamed up the idea of using what was available to the orchestra—saxophones. Accordingly, he went to the saxophone master, Sigurd Rascher.

Could it be done artistically—in Haydn, for instance? Gaska wanted

(Continued on page 36)

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The Pianist's Common Ailment

DOROTHY EUSTIS

RECENTLY I heard about a famous piano virtuoso of a few years ago, who was asked to accompany a well-known singer at an informal party. The pianist found it so difficult to get through the accompaniment, which he was sight reading, that even the nonmusicians were too embarrassed to refer to the

performance later on in the evening.

I refer to this incident to discuss what I consider a serious ailment among both talented young prodigies and advanced pupils who come to me for coaching. Since most of these students are intent on professional careers, I find their inability to read at sight a Debussy or Brahms

song accompaniment rather astonishing. But their incompetence on this score is even more serious when one considers young amateur pianists and students who have spent a great deal of money for study—at the end of which they are left with nothing but the fact that they studied for a certain number of years, spent a certain amount of money, and “knew” certain pieces, which they can no longer play.

How many times have we heard the familiar refrain, “Oh, I took piano lessons for years, but now I can’t touch the piano—wouldn’t know what to play. I’ve forgotten all my pieces.” Behind this remark lies the inescapable fact that what many of us give our piano pupils amounts to nothing in the long run. That we have taught students a language they cannot use, once the indoctrination period expires, points to a serious omission in our piano instruction, and this omission is the lack of sight-reading training. It is indeed lamentable that more time in each lesson period is not given over to this particular approach to learning how to play the piano.

Almost from the first lesson a student should be introduced to sight reading. First of all it will train the eye to “fluid movement,” enabling the eye to flow along the line of music, independent of the hands. If the going is rough, cover the child’s hands so that it is impossible for him to look down in a desperate attempt to confirm by sight what he is not certain of, through touch. In the early stages, simple hymns and easy folk songs are best for the beginner. These are not only easy, but instill in him an unconscious rhythmical and structural sense of music that provides a strong foundation for his later mus-

Dorothy Eustis



Dorothy Eustis is a concert pianist and teacher. Her articles have appeared several times in MUSIC JOURNAL.

ical development. When the hands and eyes begin to work smoothly and independently, the student has gained a good feel of the keyboard—a sense of the relationship of white keys to the groups of black keys.

To develop further the fluid movement and rhythmical acuteness, devote some time in each lesson to ensemble playing. Another secret of sight reading is to keep the rhythm going at all times. Thus in two piano numbers and duets, your pupil learns the importance of the rhythmical flow, which at these sessions takes precedence over wrong notes and incorrect shadings. Some times the pupil barely manages to play the first and last measures. But don't be discouraged; each time he will play more and more.

As this sight-reading period continues throughout the development of a child's technique, take up more detailed problems, such as technical control on first sight, interpretation of all the dynamic contrasts, and the subtle nuances.

I am sure there are those who object to regular sight-reading periods on the grounds that they instill sloppiness and carelessness on the student's part. This need not be the case if the teacher keeps a vigilant watch for such tendencies in other portions of the lesson. Sight reading is a means to an end, it is a process in which mistakes are a by-product, and the work at hand is not approached from a performance standpoint but a training standpoint.

I realize there are so many problems to tackle with beginners that many teachers feel there is not enough time during each lesson for sight reading. My advice is to make time available for this extremely important part of his training. By enabling the student to sight read, we are going straight to the main core of the reason for piano lessons: to give the student a practical working ability of music that will remain with him all his life. By the law of averages, we know perfectly well that only a minor fraction of the hundreds of thousands of piano students today have any intention or even chance of becoming professionals, or for that matter of continuing lessons over an indefinitely long period. It is all the more important, therefore, to give them a working knowledge of music they,

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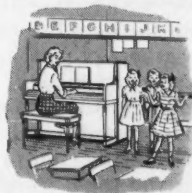
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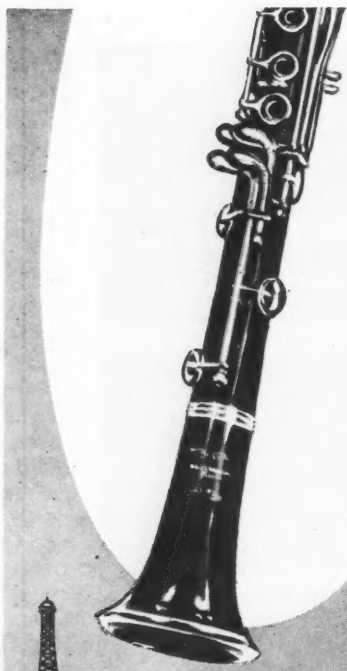
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The value of sight reading, let me add, is far from being neglected by some teachers, but in general it is still seriously overlooked. Perhaps we all know its value but have not taken time to analyze its practical worth to the student long after he has left our studio. I believe if we stop to think that we are music teachers first and piano teachers second it will remind us that our first obligation to our pupils is truly to give them the use of music for the rest of their lives. ▲▲▲

THE SCORE

(Continued from page 31)

just enough support to give body, not enough to change tonal color. Rascher thought it could be done and was excited by the idea. Parts were transcribed. Rascher came to Elkhart early, worked with the saxophone choir.

That audience of symphony people sat all ready to cringe if the fourth movement of the Haydn London Symphony was maimed by saxophones. It wasn't! It came out with true symphonic tonal color, full-bodied and well performed. Folks began to mull over this practical possibility for instrumental supplementation—the Elkhart Symphony Conductor's idea.

"Remember, though," cautioned Messrs. Gaska and Rascher, "the saxophones must be handled exactly right!"

There was a kaleidoscopic character about the evening—a bit confusing unless you read your program and remembered the theme. Often the continuity script, intoned over the loudspeakers by the orchestra's volunteer and dedicated manager, L. Robert Riebs, was drowned out by the general stir inherent in many "pops" audiences. Without benefit of curtains, props, lighting effects, or staging helps of any kind, samples of America's musical life were being presented. All of a sudden, down the steps behind the orchestra, new groups of participants appeared.

Came the Booker T. Washington Chorus, 16 young Negroes who sang extraordinarily well. That group was dramatic even to observe. Within it you could see the story of that proud race — of its intermingling

with other races. Skin color, features, facial expressions ranged from what appeared to be almost pure African Negro to almost white. But they all lived in Elkhart, Indiana, and they sang joyously and well.

Next came the "Oxbow Eights," a square dance group. Cleverly costumed, 16 men and women of varying ages, square danced expertly and with obvious delight while the Elkhart Symphony played "Cindy Lou" as arranged by Joseph Erskine, first clarinetist and assistant conductor.

The "Clef Chefs," Elkhart's barber shoppers, harmonized a *cappella*, and were followed by a little "cheese-cake," presented by a group of junior high youngsters, singing and dancing to the music of a Dixieland Band composed in part by some of the symphony players and including a former big-time jazz musician who is now an Elkhart resident.

Elkhart's excellent and smartly uniformed Municipal Band took its place in the bleacher section and played a couple of rousing marches under the direction of Ross Davis.

A bit of America's music in the church, performed with reverence and simplicity, brought a hush over the crowd. In the midst of the strangely contrasting parts of the revue, two young women dressed in choir robes and followed by six choir boys slowly made their way down the steps, formed a tableau, and sang "Panis Angelicus" with the orchestra. Glaring lights, bare surroundings, and all—the impact made itself felt. You knew without a doubt that Elkhart people enjoy and revere their church music.

Interspersed among these divergent presentations by community groups were orchestral works — a movement of the Rachmaninoff Piano Concerto No. 1, with Elkhart's Robert Campbell as soloist, a viola solo played by Jon Gaska, son of the conductor and principal violist of the orchestra, "Hot Canary" played by the orchestra's Earl Knudson, and a string choir number.

Sigurd Rascher appeared as soloist with the orchestra in Ibert's "Concertino Da Camera." Rascher also played as an orchestra member whenever Conductor Gaska would let him, and he played with the Municipal Band. In fact Sigurd Rascher had a wonderful time, as did every

other person in the Elkhart gym that night.

The finale was introduced with a thundering tympani roll, sustained and increasing in intensity while all participants assembled on the gym floor before the American flag. Members of the local National Guard Unit, uniformed, helmeted, and with bayonets drawn, marched to the front. Orchestra, band, singers, dancers, and audience joined in singing the national anthem.

There was no doubt in anyone's mind of the living and demonstrated fact that Elkhart people use and enjoy music; that the Elkhart Symphony serves as a unifying institution in community life. Visitors to the city had been welcomed to a big family party. The Elkhart folks had offered their best, and it was plenty good. The visitors felt honored and in many cases somewhat humbled.

Perhaps one of the major symphony managers summed it up best by saying, "You know, someplace in all of this is an idea for our orchestra. I guess there's an idea in it for all of America's orchestras."

Do You Know?

"The Star-Spangled Banner" did not become the official National Anthem until 1931. Although it had received more than one hundred years of unofficial recognition, Congress did not put it into law until March 3, 1931.

As in the case of many another great document of history, changes have been made from the original version. Reginald Stewart, conductor of the Baltimore Symphony, suspecting there might be variations, was inspired a few years ago to do a little private research among old manuscripts, records and early published copies. In the archives of the Maryland Historical Society he stumbled upon a real find, one of the first printed copies to be sold on the streets of Baltimore — "Printed and sold at Carr's Music Store, 36 Baltimore St." Issued in 1814, it was the original piano score. The time-signature was six-four, and the name of Francis Scott Key, lawyer and churchman who wrote the words of our national anthem, did not appear on this edition.

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AMERICA

- our heritage



RICHARD MAXWELL

NARRATOR: Introduction

We who live in America feel that we have the greatest country in the world, with considerable justification. Right now there are several conflicting attitudes striving for recognition throughout the world, some of them directly opposed to America and all it stands for. We don't propose to go into these other viewpoints, but we do want to consider what makes America great and how we can keep her so.

(Music begins very softly.)

Now we all love America and we love her songs. In these songs—the new ones as well as the old—lie much of the spirit of our country, our attitude toward life and each other. So now, in word and in song, we give you “America—Our Heritage.”

I. SONG: “This Is My Country” (or “My Country ‘tis of Thee” or “America the Beautiful”)

II. AMERICA'S FOUNDATIONS

Suppose we recall a few names which are carved on the very cornerstone of America. The name itself comes from the Italian Amerigo Vespucci, and the word “America” was selected by a German watchmaker. John Cabot was financed by England to sail to the new world from Genoa. Verrazano, a Florentine, sailed in behalf of France. Henry Hudson, an Englishman, was employed by the Dutch. Peter Minuit, a German, led the first colony of Swedes to America, and so on. But foremost of them all in our minds is Columbus, probably of Italian descent, yet financed by Spain.

SONG: “Columbus” (from *Song of America*)

Various sections of the new world were settled by different peoples. On all sides are still evidences in names and customs. Some familiar names are Paul Revere, Lafayette, the French general, Peter Stuyvesant, a Dutchman. DeSoto, LaSalle, Balboa, Von Steuben, Ponce de Leon are also well-known names with specific national origin. When you drive to New York over one of our main highways, you go over three miles of Pulaski Skyway, named after Pulaski, the great Polish general who gave his life fighting in the Revolution. Not so familiar perhaps are the

names of Mordecai Sheftall and Aaron Lopez, Jews who gave their fortunes to the cause of liberty in the American Revolution; Haym Solomon (also a Jew), the close friend of Washington, who gave all his great wealth to help finance the Revolution, and who died penniless because of this gift.

The early history of America is full of names which represent every tongue and race. America is proud of her heritage. No race, no nation, no class of people has a patent or copyright on initiative, brains, virtues, talents. All have much to offer the world. And above and behind all is that intangible “*In the beginning, God. . .*”

SONG: “This Is My Father's World” (or “God of Our Fathers,” or “Faith of Our Fathers,” or “Dear Lord and Father.”)

(*Under Modulation*) Of those who have spoken for the ones whose names are carved forever in our country's early history, perhaps no one has expressed our heritage better than Emma Lazarus, whose words of welcome and hope are inscribed on our own Statue of Liberty at the door of America.

SONG: “Give Me Your Tired, Your Poor”

NARRATOR: When we stop to consider, we find that never in all the world has any great progress been made without the contribution of many individuals and many peoples. The world's great industries, the greatest inventions, the greatest nations, all have been built by people of different races, people from the high and low places. More than any other people perhaps, we in America recognize that we owe our great growth to this fact, and give credit to the part each one has played in America's growth. So, in the spirit of tolerance and brotherhood, let us go back still further, to the names of a few upon whose toil and brains America is built.

The explosive engine, first conceived by Otto, a German, became the basis of our automobile industry as well as of aviation and many others. Then along came Friedrich Diesel, also a German, with the engine that now bears his name. In the field of aviation are the names of Lilienthal, a German, and Bleriot, a

Frenchman, the Wright brothers, sons of English parents; and more recently Lindbergh, a Swede, Rickenbacker and Kindleberger, Germans. Radio, which owed its beginning to the Scotsman Maxwell, was furthered by Hertz, a German, and Marconi, an Italian. The great field of medicine owes much to such men as Pasteur and Carrel, Frenchmen, and Sir William Osler, an Englishman. Just as we, as individuals, owe so much to our own specific ancestry, we owe a debt also to other countries and other nationalities for the part they have played in our country's founding and growth.

SONG: "No Man Is an Island" (or "One World" or an appropriate hymn.)

NARRATOR: Who contributes the most to our world—the rich or the poor, the high or the lowly? What race? What people? It is hard to tell. We Americans believe we *all* have a place; and America is what she is today because of this firm belief.

SONG: "Columbia, the Gem of the Ocean"

III. SPIRIT OF TODAY

A boy once came to the great German philosopher Goethe for his autograph and a word of advice on how to cure the ills of the world. After a moment's thought, Goethe obliged. He wrote, "Let every man sweep clean in front of his own house." This advice reminds me of a story which appeared some years ago in many newspapers, and which paid tribute to an obscure Italian in Aliquippa, Pennsylvania. Out of work, he asked the Welfare Department for aid. They approved his application, and gave him \$3.50 a week. The next morning he appeared on a downtown street with a broom. He swept all day long and the next day. He continued to sweep the streets daily. When he was asked why he worked and reminded that he would get his relief check without lifting a hand for it, he replied, "My bread tastes sweeter when I work for it. I am grateful to my country, so I do what I can. I make streets clean like a table." Not long after that he died. Being alone and penniless, he was buried in the potter's field. But his fellow townsmen disapproved. They arranged a reburial suitable for such a brave and honest man and placed over his humble grave a monument of the finest granite which is engraved, "My bread always tastes sweeter when I work for it."

SONG: "Where in the World but in America" (or "Prayer for Our Country" or a hymn.)

IV. SPIRIT OF TOMORROW

NARRATOR: Yes, friends, here in America our hearts are bound together not through fear, not by force, but by love. We are not without fault. We have problems, we make mistakes. Yet underneath all, we have one fundamental purpose—liberty for one and all. Liberty not only for me and for you, but for the other fellow. Our aim is to break down barriers, not to build them. To break down the barriers between economic and racial differences. And to build to-

gether a country governed by the people and for the people. May God bless our purpose and God bless America.

SONG: "God Bless America" (or "Battle Hymn of the Republic" or a hymn, or "America—Our Heritage.") ▲▲▲

(Copyright, 1953, Shawnee Press)

Suggestions for Presentation

This script is designed for any one of a number of uses by school or community groups. It can be followed literally for a radio presentation or for a short assembly program and in such cases will require little advance rehearsal.

If a more elaborate production is desired, suitable costuming and lighting can be added, with living tableaux or slides to set each scene. An orchestral or band prelude on patriotic themes might also be used. In the case of a dramatic production it is suggested that the narrator, orchestra, and choral groups be kept in the background and the attention focused on the pictures themselves.

There should be a smoothness and continuity in production so that one sequence flows into the next without any break. If life groups are used to illustrate the various scenes suggested by the text, a careful check should be made in order to determine the time required for them to get on and off stage. Lighting effects should also be planned so that the operator knows precisely when to dim or raise the lights. He should be provided with a carefully marked cue sheet and should rehearse his part at least twice with the entire cast on stage.

If desired, the audience may participate in the program by singing several of the well known hymns and songs. Clear instructions to this effect should be given on the programs and the words to the songs included. House lights should be turned up during the introduction and then dimmed after the last verse so that the continuity is maintained. It is particularly effective to have the audience join in singing the final number on the program.

Information as to publishers of the music used in the production "America—Our Heritage" may be had by writing to MUSIC JOURNAL, Delaware Water Gap, Pennsylvania.

PARIS PROFILE

(Continued from page 25)

Weber, the inspector assigned to me, stood smiling. "Why are you standing there in the rain?" he asked. "I have been waiting for you on the first floor in the office of the *directrice*."

On the first floor (we would call it the second floor) and on the floor above it were the seven rooms that comprised l'Ecole des Filles. "It is a small school," explained the *directrice*. "Perhaps 200 students." I was introduced then to Mlle. Gervais, the special music teacher, a slender, brown-eyed, blonde girl with an enormous smile. As we walked toward the classroom, Inspector Weber whispered, "She is one of our best teachers. You will see."

Mlle. Gervais greeted her six-year-olds with a dazzling smile. She placed on a small table a light, portable organ called a *guidechant* (literally, a singing guide). Immediately she demanded strict attention. This involved an erect but relaxed posture, hands clasped (thumbs up)

on the desk, eyes front, no talking. She waited poised, smiling, and silent; the resident teacher stared; the children leaned forward in anticipation. Then she began.

Her performance that afternoon was a most remarkable compounding of ballet, terse verbalization, kindly control, and sensitive musicianship. Her six-year-olds listened to the *guidechant* and then sang the same phrase from the blackboard as she pointed to it—a measure at a time, then a measure at a time in syllables, finally the full phrase in syllables. This went on with variations for 20 minutes, with occasional lapses for joking and relaxation.

Mlle. Gervais had an unerring ear for the monotones and a pat on the head for the lonely ones who were ashamed of their voices. "Now what would you like to sing?" she asked. Babble. "Very well," she said and gave them a pitch on the *guidechant*. "Well!" said I, as they began a familiar melody, "that's *Ach du lieber Augustine*." Inspector Weber cleared his throat. "That," he said, "is an old Alsatian folksong. These children are singing the

music of their grandparents. We have several editions of folk music from all over France." (Ah, tradition. Ah, latinity.)

As we were passing through the corridor to the next classroom, Inspector Weber took my arm. "Did you notice that the children did not sing with great volume?" he asked. "It is our pedagogical idea, you see. Little voices must sing quietly. It is reasonable."

There were 35 young ladies in the next classroom, ages seven and eight—mostly seven, I was told. Here we observed the beginning of *solfège*. Right hands were used to beat rhythm—down-up, down-up. Mlle. Gervais used the board again and began her lesson with quarter-notes; then an exercise with half-notes; finally she mixed them. Sight-singing from the board began with half notes. After the phrase was learned, Mlle. Gervais changed several note values. Everyone sang it correctly the first time through.

As Mlle. Gervais was writing the next group of exercises on the board, it occurred to me that this system of teaching was based on an absolute



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do; further, the key center was invariably C. I was going to ask Inspector Weber about this, but I decided against it. I already knew the answers: "It's traditional," or "The *guidechant's* three octaves are based on C."

Mlle. Gervais had placed two four-measure phrases on the blackboard. She played each four-bar phrase once. What ensued was a guessing game. She played one measure from either the first or second phrase. The young ladies had to tell her which one she had played. Then everyone sang the measure. This led to no end of excitement.

The half-hour period ended with an exercise in ear-training. The teacher used the first five notes of the scale. She mixed the notes and note values, playing each invention only once. The young ladies were asked to repeat the invention. They did—and very well indeed.

Inspector Weber asked if some young lady would like to sing a song for "our visitor." Giggling and finger chewing while "our visitor" waited patiently. The tiniest girl

in the class raised her hand. She was so small that Inspector Weber stood her on a chair seat in front of me. She fixed me with a beady gaze and said, "I will sing about a fly." Which she did. Three verses, too, punctuated at the end by a sort of can-can curtsy. Her classmates cheered, I shook her hand in true French fashion, and Inspector Weber patted her cheeks fondly. I was wafted from the room with waving hands and cries of *au 'voir, monsieur!*

Impressive Teaching

By this time I was so impressed that I expected Mlle. Gervais to put her next class, 32 ten-year-olds, through nothing less than the B-minor Mass. This class possessed small booklets containing some 100 exercises in *solfège*. During the first ten minutes, they went over old material. Then she turned to the blackboard and placed a rather complicated series of notes and rests on the board: quarters tied no eighths, many eighth rests, ties across the bar, and so on. The right hands

went into action along with the *guidechant* and in no time at all the lesson had been learned.

Mlle. Gervais turned to me. "Would you choose an exercise from the book which you would like to hear?" she asked. I selected a rather formidable-looking one. "Good. We do not know that one, do we?" she asked. "No. Very well. Listen to me. I will play it one time. Then you will sing."

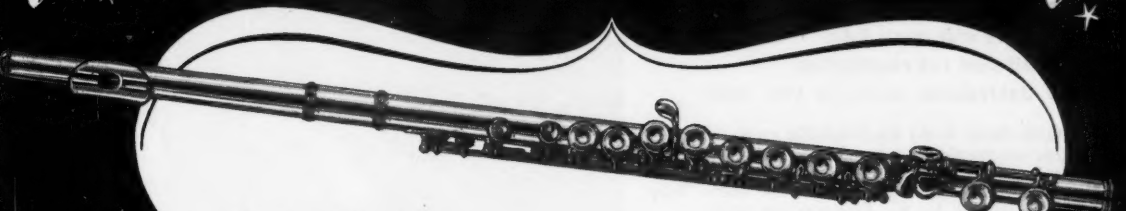
As she played the exercise I knew it was too difficult. After the class had finished singing it, without one mistake, I knew that I was too simple. Several girls smiled vaguely at me and Inspector Weber chuckled. "She is very successful, Mlle. Gervais, isn't she?" he said. "Would you like to hear the choir now?"

The choir room was an indoor gymnasium on the ground floor. Fortunately the rain had let up and gymnastics were taking place in a small graveled court outside the building. The choir was waiting for us—a group of young women of all shapes and sizes, whose ages ranged from eleven to thirteen. "We have time for only two songs," said

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Mlle. Gervais. She sang their respective starting pitches. And as they sang, brilliantly, cleanly, perfectly in tune and in balance, I realized that this was more than the end of the process I had been observing. Really, this quality of singing, which is such a unique blend of language and tonality, this peculiar sonority, is—like an instrument whose properties are known—the basis of *Le Roi David* or *Jeanne d'Arc*, *L'Orestie d'Aeschyle* or *La Demoiselle Elue*.

Just as the choir was finishing its second three-part song, the rain burst upon the gymnasts and they came whooping indoors. Inspector Weber clapped his hands. Silence.

"Just a moment," he said. "Permit me, Mlle. Gervais, a little demonstration. So." He held up his hands, fingers meshed together, thumbs erect, palms toward himself. "Now," he said, "each finger is a note. The bottom little finger, here, is *do*; the top finger, here is *do* also. As I pull back my fingers, you must sing the corresponding syllable. Do you understand?" Impassivity. "Here is your pitch, and now we will be-

gin." The first minute went badly; then the idea took hold, complete with major seventh leaps. Inspector Weber dropped his hands and bowed gravely. "You are very good young musicians. I thank you." He turned to me. "Just a little experiment. Do you have any questions?"

I expressed regret at not being able to return the next day to observe further. "But there is no music lesson tomorrow," he said. "Next Tuesday, Mlle. Gervais returns. Once a week, one half-hour for each group." "Twenty-minutes for the choir," said Mlle. Gervais. "We never have a half-hour."

Believing they had misunderstood my French, I began again. The answer was the same, "One day only a week, one half-hour for each group. Tomorrow I will teach at another school."

I asked her how long she had prepared for her work, and she replied, "Oh, 13 or 14 years." "And are you well paid?" "Oh yes, very well. About 50,000 francs a month." (This is about \$143.) I informed her that she could make twice as much in California and that we would

love to have her. Mlle. Gervais laughed politely. "You are very kind, but Paris . . ."

I nodded. What was there to say, except thank you? ▲▲▲

ARE YOU AFRAID?

(Continued from page 27)

sing; women should not sing; women might "sing softly so that they be not heard"; singing was forbidden in the church but was allowed in the home; in other churches singing was done after the regular service so that those who objected could leave, and they did.

With so much discouragement it is small wonder that congregational singing withered away and nearly died. Where it was practiced, there were few hymnbooks and fewer still who could read them, so the custom of "lining out" or "deaconing out" was used. The deacon or appointed leader would mount the rostrum, bang the brass candlestick holder to find the pitch and sing in solo voice the first line of the song. The people would imitate both words and

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music as best they could, then the leader would sing the next line, and so on. The resultant sound may be imagined, but some pretty vivid contemporary descriptions of the effect have been set down: "Every melody tortured and twisted as every in skillful throat saw fit," "a melody of confused and disorderly noises." It sounded "like 500 different tunes roared out at the same time," "so hideous and disorderly, as is bad beyond description." This was the singing of the congregations in the New England churches.

Then came the "new way," i.e., using song books, and that split some churches for over fifty years. "The old way was good enough," "it would introduce instruments," "it grieved good men and caused them to behave disorderly," "it was a contrivance to get money." And so men who were otherwise strong and virile developed a fine set of inferiority complexes over singing in church.

In spite of the effort of some of New England's greatest pulpit names to effect reforms in singing, there was little progress. Then,

with the growth of the revival movement, a new influence on group song burst into the picture: the professional song leader. A colorful character, he usually traveled with an evangelist and shared name billing. His job was simple and to the point: make the people sing by any lawful means. He would berate, inspire, cajole, scold, or implore—or any combination of these. He would stop a song in the middle, demand that the congregation wake up and begin it again. Most likely he played an instrument—guitar, trombone, trumpet—or perhaps he banged a rattling tambourine as he worked energetically across the entire platform. But he got what he wanted. The people sang.

Wealth and Singing

Today there seems to be a definite connection between wealth and singing ability. The more fashionable the church, the better-dressed its members, the poorer its group singing. More money and higher social position seem to bring a decorous and dampening effect on the congrega-

tion's singing. Usually a small congregation in a small town will sing better than a large group in a big city. Perhaps it is the effect of the paid choir: "We pay them to sing; let 'em sing." The section of the country also plays a part, although this too might be an economic factor. The modest tone and carefully modulated voice are generally found in the big brick churches and Gothic cathedrals of the East. In the Middle West the singing gets louder and more spirited. In a certain section which shall be nameless, it is a hodge-podge without character, color, or cohesion.

But for the lusty, unabashed, out-of-the-boots singing, visit any one of the fundamentalist churches to hear people sing with the voice and the heart. If you want to hear the very finest, go to a southern camp meeting in a tent or outdoor arbor. Get there early at dusk, when the gasoline lanterns are being pumped up and hung on the supporting poles. Wood shavings and sawdust have been freshly spread on the sod between the simple wooden benches and down the aisle. Upon the plank

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platform, fronted by the mourner's bench, a few members of the volunteer choir gather around a battered piano. The worshipers drift in from all directions with the falling night; lean, work-hardened men in unaccustomed white shirts; competent, solid-boned women enjoying the social flavor of the occasion. They exchange neighborly greetings, settle themselves with songbook and palmleaf fan, and the "meeting" begins. The song leader announces the opening number and the infectious march rhythm is set; perhaps it is, "Will There Be Any Stars in My Crown?", "When the Roll Is Called Up Yonder," or "Bringing in the Sheaves." Trombone, guitar — or whatever instrument is available—joins in, improvising inspired counter-melodies. Voices swell, hands clap a sure and certain beat—the chorus is repeated again and again—each time gaining in intensity. Syncopated shouts rise and fall over and through the pounding, body-rocking sound. The summer air is taut and charged with vibrant emotion. The garish lamps send out their febrile glare and pulse with the

beat of the tumultuous music.

No, congregational singing is not dead. It is not even hiding. Openly, all over the land, there are courageous souls who seize every opportunity to sing. It is every worshiper's heritage, running back to the very foundations of religion. It is your church, your service, and your opportunity to participate in worship.

The forthright singing of hymns is a rewarding and invigorating act. Try it, and let the sparks fall where they may. But sing. ▲▲▲

ASCAP

(Continued from page 17)

Since then ASCAP has had many ups and downs. Radio became one of the main sources of revenue in the twenties, and now television is fast coming to the foreground. The Society did not charge TV a fee during its experimental years, but beginning in 1949 it began to appear on ASCAP revenue sheets.

How does ASCAP function? Since collecting for each individual piece of music performed on radio, TV,

the concert stage, and wired music services would be impossible, the Society sells a license on a blanket coverage basis. The amount charged depends on the size of the spot requesting a license, but the top figure is set at \$2,500 a year. Small clubs, radio stations, and so forth would be charged much less. All in all, about 20,000 licensees are listed. After operating expenses are deducted, the net income is divided up among ASCAP's 2,600 members on a complicated basis of points. In general, the more frequently a member's composition is performed, the more points he receives and consequently the more money. Membership is open to any composer or author of a regularly published musical composition and to any active publisher of music whose publications are used on a commercial scale and who assumes the financial risk involved in the normal publication of musical works, according to the ASCAP handbook. Members whose compositions are performed by licensees of the Society, as shown by its surveys of performance, are entitled to share in the distribution of royalties. Of

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SMILE, DARN YA, SMILE (Smiling Face Formation)	Rich-Jones
SOME ENCHANTED EVENING (Moon Over Island Formation)	Rodgers-Schoenfeld
A STRING OF PEARLS (String Of Pearls Formation)	Gray-Burgett
WHO? (Question Mark and Heart Formation)	Kern-Schoenfeld
THE WORLD IS WAITING FOR THE SUNRISE (Sunburst Formation)	Seitz-Yoder

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the total membership, some 2,166 are writers (composers and authors), and 392 are publishers.

Serious music actually is a pretty poor paying proposition, but ASCAP is becoming increasingly paternalistic in its attitude towards this division of its organization. According to Adams, "When a work by a serious American composer is performed on the concert stage, we are now going to give it five credits instead of one." This means that more of the money received from licensing fees will go to the composer according to his rating sheet. Also, starting October first, for a period of one year, when an award is given to an ASCAP member by a neutral agency, such as the Critics Award, ASCAP will back it up with a cash award.

In line with the increasing emphasis on the non-pop side, ASCAP has streamlined its entire Serious Music and Concert Division and put Gerald E. Deakin in charge as manager of this branch.

Actually one-third of the Society's membership is in the serious end of music and some fifty are members in the National Association of Arts and

Letters. High on the rating sheets for ASCAP monies are composer Fritz Kreisler and the late Carrie Jacobs Bond (one out of every five members of ASCAP is dead, but the composer's estate in such case receives the fees).

All the money paid in by ASCAP members in the form of dues (about fifty thousand dollars) goes to needy composers, and indeed ASCAP is a kind of security for its member writers over a period of time since no member can have his ASCAP income cut by more than ten per cent a year.

Juke Boxes

A sore subject with ASCAP is the whole matter of juke boxes. Although the juke box probably accounts for more public performances of recordings for profit than any other single medium, juke box operators pay nothing to the composer for the use of his music. An old law exempts them on the basis that such record players are for private performance. There are strenuous efforts under way to get this situation corrected, and many musical or-

ganizations all over the country have gone on record as favoring a change in legislation in order to put juke boxes under ASCAP's jurisdiction.

ASCAP is governed by a board of directors comprised of twelve writers and twelve publishers. Three members in each of these two groups must be from the standard or serious music side of things. Elections are biennial for the entire board, while the president and other officers are chosen by the board for one-year terms. They can serve a maximum of three consecutive years in office. Currently serving with Adams are Louis Bernstein and Fred E. Ahlert, vice presidents; John Tasker Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary; Frank H. Connor, assistant treasurer.

The American Society of Composers, Authors, and Publishers has come a long way since Victor Herbert first began his crusade back in 1913. There have been problems, many of them, but few people nowadays dispute the right of the composer to seek remuneration for his work. The increasing emphasis which ASCAP is currently placing



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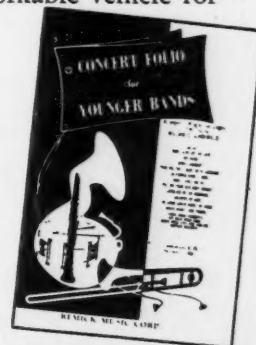
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SOLDIERS OF GOD
THE GOOD GREEN ACRES OF HOME
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CHARLES FOLEY

New York 36

on the serious music composer is winning the organization new friends among those people who formerly thought of it as simply a collection agency. Along with its increasing power, ASCAP is accepting responsibility not only for its members' well being but for the entire development of American music. Used constructively this power can be a tremendous force for good.

JOURNEYING

(Continued from page 19)

thinking is a strange "racket," and that's the end of your finding out anything about them!

But it is of hotels in the United States that I hymn my highest praises, and it is here that the general industrial reverence for the "customer" finds its best expression. Here has been developed a type of hotel peculiar to this country, designed to cater specially to the needs of its business men and women.

Where in Europe would one find a hotel room with a sanitized water glass, a rag for shining one's shoes, and a pin-cushion liberally supplied with pins, buttons of strategic sizes, and needles already threaded for the clumsy fingered male, or the female in a rush? Yet this is standard equipment in one famous chain of hotels.

First-class hotel life in Europe is for the out of the ordinary occurrence, very largely. In the United States it is designed as an integral part of a way of life. Granted that the American tempo is more hectic than Europe's, hotels here accommodate to it. For instance, there are, of course, the formal dining rooms (relatively expensive) geared to the leisurely diner that one finds abroad. But there are also in most first-class commercial hotels here, moderate-priced coffee shops where the service is speedier, and even quick-lunch bars for those who must eat on the run.

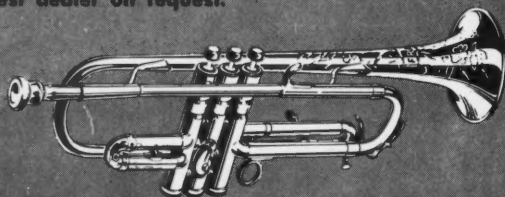
In a world where travel has become an increasing part of a performer's life, and where the United States is the most fertile field, any performer with a proper sense of proportion must rejoice that Americans have done all they can to make it not only bearable but often enjoyable. ▲▲▲

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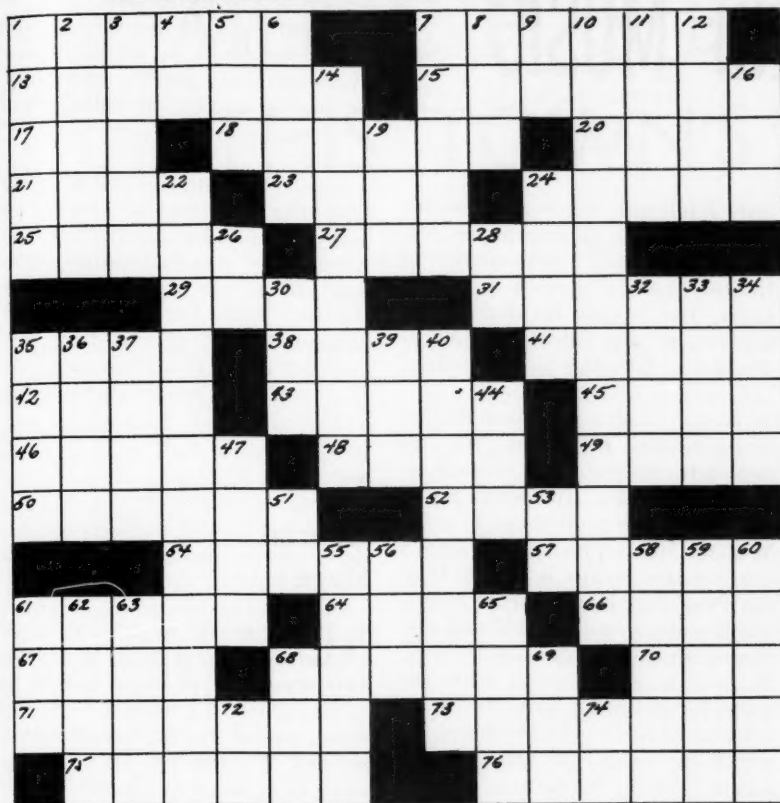
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MUSICAL CROSSWORD



(Solution on page 55)

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- 7 English musician, composer of incidental music to *Henry VIII*
- 13 Musical entertainment
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MOVIES AND MUSIC

THE juke-box success of Dmitri Tiomkin's ballad from *High Noon* has led not only that composer but many others to plan theme music which can easily be excerpted for popular consumption.

Tiomkin, who is hotter than the firearms used in *High Noon*, has several coming up, including "Black Gold," the theme from Milton Sperling's *Blowing Wild*; the title march and a song "My Julie" from *Take the High Ground*; and lengthier excerpts from *Return to Paradise*, which in its Decca recording uses a narration by Gary Cooper, star of the picture.

Others climbing on this profitable band wagon are David Raksin, with a theme from last year's *The Bad and the Beautiful* (he had a *High Noon* of his own, *Laura*, several years ago), Herschel Gilbert's theme from *The Moon Is Blue*, Alfred Newman with the theme from *The President's Lady*, and Chaplin with his "Terry's Theme" from *Limelight*. (Hollywood still hasn't seen *Limelight* except in private previews.) Another which is grossing tremendously is, of course, the theme song from *Moulin Rouge*.

AMONG projected major 3-D productions are Rouben Mamoulian's version of Bizet's *Carmen* and Arthur Freed's of the current revival of Gershwin's *Porgy and Bess*—if Freed can get the rights at all, or at least get them ahead of the others who are in line.

THOSE interested in keeping track of film scores will find a fascinating and remarkably complete reference volume in *Film Composers in America: A Check List of Their Work*, by Clifford McCarty, with a foreword by arranger-composer Lawrence Morton, one of the most brilliant intellectual writers on film music. The volume lists scores, arrangements, adaptations, and orchestrations of 160 composers in the industry, and lists over 5,200 films, including not

only full-length commercial movies, but also shorts, documentaries, experimentals, and industrials. Its limited printing curtails its availability, but it may be obtained at \$3.75 from John Valentine, 415 East Broadway, Glendale 5, California.

BRONISLAW KAPER and Max Steiner are two film composers who are definitely interested in Broadway-show possibilities. But where Kaper is among those most eager to make William Inge's play, *Picnic*, into a musical film, Steiner is leaving Warner Bros. after many years to invade the Broadway musical field and also devote his time to music publishing. He may be called on to write the score for Selznick's projected stage versions of *Gone with the Wind*, for which he wrote the original film music. Among his greatest motion-picture achievements (he has 21 Academy nominations to his credit) were this film and the music for *The Informer* and *Now Voyager*.

THE recurrent interest in biographical films of musicians has us picking those whose life stories we would like to see on the screen. Strangely, except for that fascinating personality, Franz Liszt, they are not musicians themselves, but persons who had a profound influence on composers—Abt Vogeler on von Weber, da Ponte on Mozart, and Maelzel on Beethoven and others.

Vogeler particularly fascinates us; he was one of the first great collectors of folk music and traveled extensively in such contrasting lands as Greenland and Mediterranean Africa more than a century ago, when such voyages were major undertakings, lasting years. Da Ponte's checkered career—ending in New York in the three-ply role of tobaccoist, founder of Italian opera in New York, and professor of Italian languages at Columbia University—might need considerable whitewashing to meet the demands of the Breen office (as might Liszt's life,

and Wagner's, which William Dieterle is planning to do). Maelzel, inventor of the metronome (and, as we recall, the panharmonium for which Beethoven wrote his *Battle Symphony*) was another who ended up in this country, in Philadelphia if memory serves.

IN case 3-D and stereosound have you screaming for mercy or clinging to your TV set, just remember how bad those early post-Jazz *Singer* films were in the late twenties and early thirties. Relax for a decade; things will get better—if you have any eyes and ears left by that time.

—C. SHARPLESS HICKMAN

The Concert Stage

MANY musicians these days are so specialized that they have only one little job to perform.

Very different was the life of John Blow, one of a long line of distinguished Westminster Abbey organists. In addition to his service-playing and recitals, Mr. Blow was "composer in ordinary" to James II, teacher of many famous English musicians including Purcell, tuner and repairman of the organ, the virginals, and all the wind instruments as well, music librarian, and "master of the Children of the Royal Chapel."

Sounds a little like a school music supervisor—a "general supervisor," that is.

CONSTANCE KEENE, concert pianist, is married to Abram Chasins, famous composer-pianist. She once appeared as guest artist with a symphony orchestra which was so poorly conducted it was constantly off-beat and slow. At the end of the concert a lady came backstage and asked Miss Keene to autograph one of Mr. Chasins' works that he had dedicated to his wife. Hearing the request, the conductor said, "I didn't realize that you are Mrs. Chasins. Where could any one as busy as you ever find the time to get married?"

To which Miss Keene replied, "During the second movement, Maestro!"

MUSIC HAS BROKEN THIS TOWN'S JINX

ALFRED K. ALLAN

LIKE Rip Van Winkle, Staten Island has just awakened from a long sleep. For twenty-five years this modest-sized community, across the bay from New York City, languished, with practically no musical activity of its own, and many of its 200,000 residents had all but forgotten what good music sounded like. This fall, however, this situation has changed—all because of the untiring efforts of a lanky Irish cop, a group of his neighbors, and the realization of their dream of a "Carnegie Hall on Staten Island."

How was this startling transformation performed? It began, not in Staten Island, but many miles away, in Chicago's Grant Park on a cold night in 1948, when 65,000 people braved the raw, windy weather to attend a concert. Among the audience was Patrolman Robert Reagan of the Staten Island district attorney's office. As Mr. Reagan listened to the melodious voice of his famous wife, Eileen Farrell, the featured singer on the evening's program, he noticed the attentive audience. Many of the people had to sit on the ground, but the pleasure they were deriving from the concert was apparent in their faces. His mind darted back to his own community.

Everything Staten Island attempted to do, Mr. Reagan recalled distastefully, seemed to be doomed to failure. Football, baseball, music. Nothing turned out well. The modest amateur symphony orchestra that performed in Staten Island every once in a while wasn't nearly adequate to fill the town's cultural needs. Looking around at the thousands of music devotees gathered in Grant Park, Mr. Reagan could see

that they had the same love of live music that he believed was an integral part of his own community. What these people had, and what Staten Island lacked, was the opportunity to hear this good music and to see in the flesh the world's best music talent.

Back on Staten Island, Mr. Reagan began to inquire seriously of his friends and neighbors what they thought of his plans to bring music back to their town. Many people told him the plan wouldn't work, because the Island is too close to Manhattan.

When Mr. Reagan asked the townspeople when they had last gone to a concert or opera, many answers were discouraging. Some hadn't attended a concert or opera in sixteen years. Others had attended more often, but still not nearly as much as they had wanted to. The long trip to Manhattan, it developed, was the main stumbling block. To go to New York for a concert or opera entailed a great deal of traveling and arriving home very late. This tedious trip was enough to discourage even the most fervent music lover from taking part in Manhattan's music activities.

Community Concerts

Deciding to try to bring live talent to the Island Mr. Reagan and a small group of his friends and neighbors banded together and formed the Staten Island Community Concerts Association.

The community concerts plan is a simple and workable one. Because it had worked successfully in approximately a thousand other communities in North America, there was every reason to hope that it would work on Staten Island. The plan is based on the fact that concert managers would rather sell their

artists for several appearances than for just one. To encourage the establishment of this plan in every community, big or small, artists and managers take lower fees, because the number of concert engagements is greatly increased. The community itself, however, has certain obligations to fill before the plan can be inaugurated. The outstanding obligation is that the community must guarantee at least three concerts a season, a minimum of \$8,000, through a presold, organized audience. This guarantee is backed by a national concert association service, which supplies the assistance and experience necessary for all campaigns, new or old.

Mr. Reagan and his friends were confident that a large enough music audience existed in Staten Island, but there remained the arduous task of ferreting it out. In May, 1952, the exhaustive work began. Sometimes it was discouraging, sometimes hopeful, often inspiring. When all the figures were compiled, the Staten Island Community Concerts Association had rallied more than 1,500 subscribers and had collected considerably more than the \$8,000 minimum requirement. Satisfying the audience was the next problem for the Association.

All was worry and anxiety that pleasantly warm opening night of October 6, 1952. For its first concert, the Association had chosen the world-famous De Paur's Infantry Chorus; but as Mr. Reagan and his friends waited for the response of the audience that filled the auditorium of the Paramount Theatre in downtown Staten Island, they were very nervous. The spontaneous and seemingly unending applause, however, told Association members that their venture was successful.

Concerts headlining Elena Niko-

Alfred K. Allan is a free-lance writer living in New York City, and a frequent contributor to MUSIC JOURNAL.

laidi, the Gershwin Concert Company, and Whittemore and Lowe followed—four concerts instead of the required three, with practically no unsatisfied or unenthusiastic patrons.

The mechanism of the Association is now well oiled as the idea goes into its second year of operation. It started this year with what the Association calls the Kick-Off Dinner. Here the campaign army is narrowed down to 5 cochairmen, 25 team captains, and 125 workers. The Association lists among its members, the president of the local bank

and the director of six corporations, with every member engaged without fee or salary, purely from a love of music and a sense of his community's cultural needs.

For one week in May, Staten Islanders are besieged with requests to join the Association. Telephone calls and letters flood the community; the *Staten Island Advance*, the Island's newspaper, runs advertisements paid for by local merchants.

No single concert tickets are sold; everything is done on a subscription basis—\$6 for adults and \$3 for stu-

dents, which entitles the subscribers to attend all the concerts presented during the season. At the end of the week's campaign, the Association's books are closed and no more subscriptions are accepted. This is a definite rule.

"Otherwise we would be all tangled up in bookkeeping," Mr. Reagan explains. "Even if a person offered us a thousand dollars for a subscription after the campaign week was over, we couldn't take it. That person will be sure to get in under the wire next year."

One week's intensive campaign has increased the Association's membership from last year's 1,530 subscribers to more than 2,200—which is indeed inspiring since none of the subscribers knows exactly what live talent he will be seeing. Every subscriber has confidence in the good taste and the ability of the Association members. Once the money has been collected, the Association's board of directors meets; on the basis of the money collected—and in co-operation with Columbia Artists Management Inc., through which the talent is booked—they map out a balanced program for the October-November season.

Community concerts have given new life to Staten Island and at the same time have stepped up the social life of the community by bringing the Island's residents closer together.

Looking around the town, one can easily see the change that has occurred and the enthusiasm of the townspeople—results of community concert success. As Patrolman Reagan concludes, "It is very gratifying to see what can happen after twenty-five years." ▲▲▲

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JOURNEY IN SONG

(Continued from page 11)

memorable spring concert this way:

"A general committee began planning in November and quickly decided that the program should represent the regular classroom music program. Our next step seemed to be that of selecting music and building a program that would be educationally sound and practical. All music teachers had an opportunity to submit their choice of program numbers. Following the seventh revision our program finally began to take shape, and we were happy to

find that 21 selections out of the 26 appeared in our basic music texts.

"Plans were soon completed for the introduction and study of these particular songs in a series of in-service training meetings. All music teachers in grades five, six, and seven participated in the work.

"Another interesting phase of our festival included the launching of a creative writing project which provided the narrative for the introduction and interpretation of each group of musical numbers. Lyrics and melodies for creative songs were also written and sung. With the co-operation of the language-arts supervisor and teachers our project bore rich fruits. An editing committee reviewed material from 32 schools and wove it together in a narrative that told an interesting and informative story but which remained in the language of children. Two hundred choral readers presented this narration at our festival. In addition, numerous schools used a part or all of this continuity in their own individual school festivals.

Sectional Rehearsals

"An all-city elementary orchestra rehearsed first in small groups, then in full sections for strings, reeds, and brass, and finally the entire orchestra. Rehearsals for the program were conducted on grade levels first. Finally the combined groups met in the Tabernacle for our one and only complete rehearsal. The expert planning of the committee in charge of seating arrangements (the full chorus filled all the choir seats and front sections of the balcony) worked out perfectly.

"One of our leading radio stations granted free time for a play-back program, and practically all the 32 schools presented a festival or a special program to the patrons of their own school community, thus offering a greater number of students the opportunity of participating in a festival."

It's a pretty safe bet that youngsters in the Salt Lake City area are still talking about "our program," and that down through the years many of them will look back on it as one of the most satisfying experiences of their school days. The kids themselves probably wouldn't express it quite the way the *Deseret News* did in its editorial columns,

but their underlying sentiments are the same as those of the editor who wrote:

"In a time of controversy over our educational system, with certain elements advocating elimination of the so-called nonessentials, no stronger case could be made for the cause of music education. It was a rewarding experience in entertainment and appreciation as well as in performance for tomorrow's citizens of a community renowned for its cultural traditions. It represented training which will be of incalculable value

to the aesthetic development of the youngsters. Man does not live by bread alone; no more do children."

CONCERT BAND

(Continued from page 13)

be noted in the instrumentations of 23 and 28 players. Experiments in adding various combinations of one to four saxophones have been employed, but these instruments were omitted as a regular section of the minimum and basic band because of

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their adverse effect upon the blend and balance of the ensemble. The added tonal weight resulting from inclusion of the saxophone quartet frequently detracted from the flexibility and clarity of the ensemble.

Few of the compositions included in the repertory of the small band required saxophone solos or quartets. However, in these instances the parts were performed by the 2nd flutist, bassoonist, a 3rd clarinetist, and the bass clarinetist. These players doubled on saxophone and were

available as a saxophone quartet if needed.

The type of scoring and the manner in which the saxophones are used in existing repertory partly account for the fact that the saxophones did not prove to be a desirable addition to the minimum or basic instrumentation. It should be remembered that the experimentation was primarily concerned with the basic instrumentation and balance for performing existing band publications for indoor perform-

ances. A trio or quartet of saxophones would be both a valuable and desirable addition to the basic band, providing the instruments were used effectively by the composer; and there is a trend among composers to assign more importance to these instruments in the band.

This type of instrumentation represents a departure from the usual numerical balance of woodwind and brass instruments since the woodwinds are less than half the total instrumentation. This is because the scoring techniques used in the published band repertory employ a larger number of essential parts scored for brass instruments.

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The basic band provides a more complete brass section with a group of mellow brass consisting of three cornets, three horns, one baritone (euphonium), two BBb tubas and a quartet of bright brass composed of two trumpets and two trombones. It is extremely important that the cornet and trumpet parts be performed on the designated instruments, in order to utilize the contrast of instrumental color effectively. The present tendency to use these instruments indiscriminately is definitely a detriment to the brass section. The performance of contemporary band music may require a slightly larger instrumentation to include a saxophone quartet, 3rd trombone, 4th horn and a baritone in addition to the instrumentation of the basic band. However, an extensive reper-

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ry is both suitable and available to the basic band of 28 players.

A complete band instrumentation of 44 players is also indicated. This ensemble closely approximates the instrumentation of the Eastman Wind Ensemble and is capable of performing practically the entire band repertory.

The small concert band can be compared to the little symphony or chamber orchestra, and it should be recognized that both have certain limitations with regard to potential sonority. These limitations are governed to some extent by the musical style and scoring techniques. One of the major needs is a concept of scoring which will employ the available instrumental colors effectively both in independent and tutti writing. To those not aware of the sonority and color of the wind ensemble, familiarity with the music for eight to thirteen wind instruments by Haydn, Mozart, Beethoven, and Richard Strauss will serve to indicate the potentialities of the wind ensemble as used by a skilled composer.

Seating Plan

The question of seating arrangements assumes considerably more importance in the small concert band. The seating arrangement in the picture accompanying this article was derived after experiments with several other plans. Experience has indicated that seating the flutes, oboe, and Bb clarinets in a single, slightly curved row directly in front of the conductor served to give greater prominence to the woodwinds in spite of the numerical superiority of the brass instruments. The bass clarinet and bassoon were seated immediately behind the flutes, with the cornets, trumpets, and horns completing the second row. The third row includes tubas, baritone, trombones, and percussion. The several advantages of this type of seating plan are as follows:

1. The weaker-voiced instruments are placed nearest to the audience and seated facing the front of the stage insofar as is possible.

2. All soprano instruments are seated close together (i.e. flutes, oboe, 1st clarinet, 1st cornet).

3. The alto and tenor brass instruments (horns and trombones) are grouped together.

4. Bright brasses (trumpets and trombones) are grouped together.

5. Bass instruments (bass clarinet, bassoon, tubas) are grouped together.

6. Harmony instruments (2nd and 3rd clarinets and cornets) are grouped together.

This seating arrangement proved highly satisfactory and served to aid the players in attaining ensemble unity, blend, precision, and balance. It is quite possible that the presence

of acoustical problems might make the use of risers desirable. However, risers were not found to be necessary in spite of the fact that concerts were presented under varying acoustical conditions and circumstances.

The basic band of 28 players as listed on the accompanying chart is a versatile ensemble, capable of achieving flexibility, tonal contrast, and clarity not usually attained by large bands. It is apparent that this project merits further study and con-

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sideration, particularly with regard to new compositions which will explore the tonal resources to a much greater extent than now employed in the existing band repertory.

CONCERT BAND INSTRUMENTATION

	MINI-MUM	BASIC	COMPLETE
C piccolo			1
1st flute	1	1	1
2nd flute		1	1
1st oboe	1	1	1
2nd oboe			1
1st bassoon	1	1	1
2nd bassoon			1
Eb clarinet			1
1st (Bb) clarinet	2	2	3
2nd clarinet	2	2	3
3rd clarinet	2	2	3
Bass clarinet	1	1	2
Contrabass clarinet		(1)*	1
String bass		1	1
1st alto saxophone		(1)	1
2nd alto saxophone		(1)	2
Tenor saxophone		(1)	1
Baritone saxophone		(1)	1
1st cornet	1	1	1
2nd cornet	1	1	1
3rd cornet	1	1	1
1st trumpet	1	1	1
2nd trumpet		1	1
1st horn	1	1	1
2nd horn	1	1	1
3rd horn		1	1
4th horn			1
1st trombone	1	1	1
2nd trombone	1	1	1
3rd trombone		(1)	1
Baritone			1
Euphonium	1	1	1
Eb tuba			1
BBb tuba	2	2	2
Timpani		1	1
Bass drum	1	1	1
Snare drum	1	1	1
Total	23	28-34	44

*Numbers in parentheses are optional.

It Happened In Rio

OPERAGOERS in Rio de Janeiro never knew till afterward how near they came to missing a performance of Verdi's *Aida* on a certain June night more than sixty years ago. Angered by the treatment he had received from the rest of the troupe, the regular conductor of the Claudio Rossi Company had

pulled out only a few hours before curtain time.

The audience assembled at the usual hour, but when a substitute appeared before the footlights he was greeted by a chorus of hisses and howls. He fled in dismay.

The distracted manager begged a composer behind the scenes to conduct, but after one look at the angry crowd, he too withdrew.

Fortunately, a fiddler happened to think of a cello player seated behind him in the orchestra. He had won a diploma from a European conservatory for one of his compositions. Although only nineteen, he possessed a marvelous memory. "He at least knows all the notes," the violinist told the manager.

So, without a word of warning the young cellist was bundled into a frock coat much too large for him, handed a baton, and told to conduct. When he took his place in front of the orchestra, the audience was so taken aback at the sight of the pale youth that it stopped in the middle of its noise.

The young man tapped with his stick. He sought out every musician with his glance. The crowd felt a sudden interest. Nobody knows how miracles come about, but then and there the entire orchestra felt inspired. They somehow sensed that this youth had the divine quality—the something impalpable, indefinable, that stamps the genius. They played as they had never played before.

The audience likewise fell under the young conductor's spell. At the end of the first act there was terrific applause. Later, when the performance came to a conclusion, the crowd shrieked its delight and approval. Before the season in Rio closed, *Aida* had to be repeated eighteen times.

The name of the new conductor was unknown then, but it is world-famous today. Years later, when Arturo Toscanini happened to be in Brazil, he met an aged gentleman who recalled the night of his first great triumph.

The man went on at great length about the perfection of that particular performance. But Toscanini broke in.

"Ah, my friend," said he, "you are wrong. I did make *two* mistakes. One was in the first act, and the other was in the third."

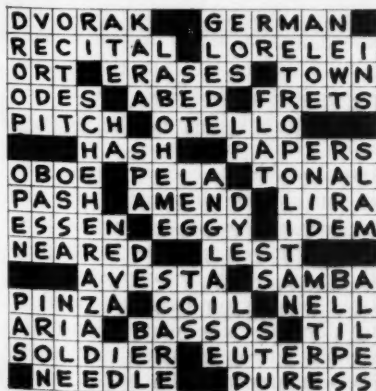
NEW FACES

(Continued from page 6)

Bessemer, Alabama, public schools to Boston State Teachers College music faculty. . . **Harold Newton**, conductor of the Kenosha (Wisconsin) Symphony has accepted appointment as conductor of the Twin City Symphony at Benton Harbor-St. Joseph, Michigan, replacing **Carl Anton Wirth**. . . **Ellis Varley** moves from Washington, D. C., to Jacksonville, Florida, as minister of music in St. John's Cathedral in that city.

Moving northward **Dr. Westervelt B. Roumaine** leaves the music faculty of the University of Maryland in College Park, Maryland, to join the music department staff at Columbia University. . . **C. William Harris** of Danville, Virginia, has been named head of the department of music at Martin College, Pulaski, Tennessee.

Igor Buketoff will retain conductorship of the Fort Wayne (Indiana) Philharmonic and at the same time will take over as conductor of the Jordan College of Music Symphony Orchestra in Indianapolis. . . New manager of the Toledo (Ohio) Orchestra is **C. M. Carroll**, former manager of the State Symphony at Tallahassee. . . **Lee Chrisman**, former director of the division of music and conductor of bands at San Francisco State College moves to Boston University in charge of bands there. . . **Dr. Walter Ducoux**, chief of music service for the "Voice of America" now goes to University of Southern California as head of the opera department. He will continue to serve the Department of State in an advisory capacity.



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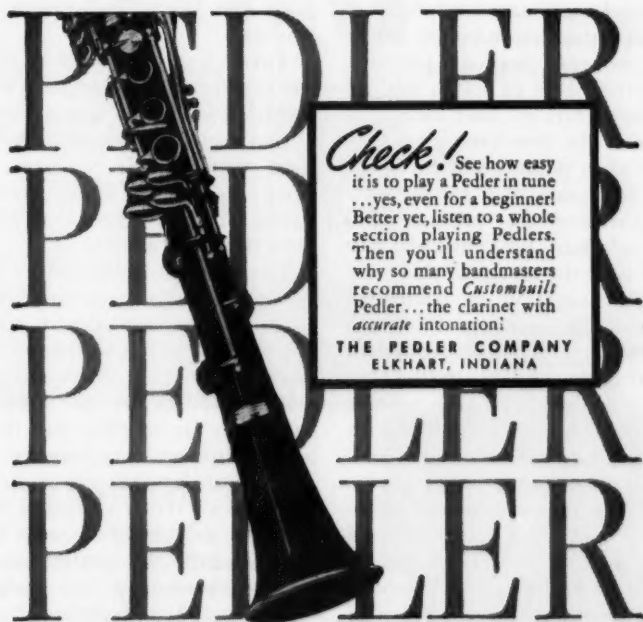
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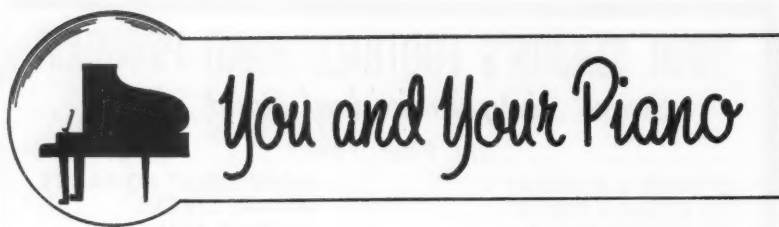


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tone regulation

AS we have shown previously in these articles, the tone of a piano is the result of an interplay of many factors. Since the condition of the hammers is greatly responsible for the quality of tone which results, we will consider something of the nature, use, and abuse of hammers.

Piano hammers are made of a combination of long-stapled wools, foreign and domestic, which are blended, carded, and then cross-webbed to provide transverse as well as longitudinal strength. Next, the hammer is subjected to the hardening process, which consists of interfacial agitation between vibrating platen and stationary bedplate, in combination with controlled conditions of moisture, heat, and pressure, causing the fibres to soften and reorient themselves in closer locked engagement. The four-hammered fulling mill then pounds and turns the batting for hours in a special solution, providing the pressure and friction necessary for continued felting. It is by the means of this basic processing operation of controlled shrinkage that density, thickness, texture, and yardage are regulated. After scouring and neutralization, the felt is hydroextracted to remove the residual water, and drying in forced convection hot-air driers completes the process.

Piano hammers are formed of tapered felt and glued under tons of pressure around a wood molding in one long piece; and, after becoming set, they are sliced to uniform width to insure the same gradation from bass to treble in the same set of hammers. This continuity is important and is the reason it is always necessary to put on a complete set of ham-

mers rather than replace only a section. It is never possible to match the original felt and at the same time to balance the tone satisfactorily and artistically.

If you glance at the hammers of a piano which has been used, you will see the marks of the strings upon the felt. If the marks are faintly becoming grooves, it is time to have the hammers resurfaced. The process of resurfacing, softening, and/or hardening the tone of a piano is known as "tone regulating" and is a process which should be performed only by the most experienced piano technician—by one who has had years of training and experience in this art.

Taken from the point of view of the performer, there appears to be a loss of much of the original tone in a piano whose hammers have become grooved. In extreme cases, where the felt is badly worn, the strings are being struck with hammers like hard mallets.

The physicist would look at it like this: The striking of the hammer against the string has cut into the upper layers of felt so that the hammer remains for a fraction of a second longer against the string, the harmonics are muffled, and there is less quality and crispness of tone. A physical law known as Young's Law states, "When a string is struck, plucked, or bowed at any of its nodal points, the partials or harmonics representing that node will be eliminated or dampened." This becomes very important especially in the upper treble, where the strings are extremely short and a worn, flattened hammer can cancel most of the harmonic quality, by dampening

out the overtones and giving far less tone than the instrument is capable of producing.

The purpose of reshaping the hammers is to reproduce the correct contour for maximum tone. Although there is a variance of opinion on this point, most experts today agree that the egg-shaped hammer produces the best tone. Although some technicians have adapted power tools for this work, I prefer the hand-filing process, whereby the felt layers are "rolled off." There is less danger of destroying the layer structures of the felt because with a sandpaper file you can "feel" the "behaviour" of the felt as the layers remove.

I cannot stress strongly enough the importance of an ounce of prevention in the care of the hammers. How frequently I see a set of hammers which have been allowed to groove so deeply into the felt layers that they have begun to fray and wear rapidly. To remove enough of the surface to restore the egg shape to the hammer would leave little or no felt on the treble hammers and reduce the size of the other hammers below weight efficiency. If you are a serious musician or a teacher, every two years is not too often to resurface the piano hammers. Be wise and have a technician check the hammers, for prompt care will often add from two to four years to their life.

If it is necessary to replace the hammers with new ones, there are three things to keep in mind: (1) Be sure that only Grade A-1 hammers of the right weight are included in your estimate, even if they are priced high. Others are not "just as good," and don't let anyone convince you otherwise. (2) Always replace entire hammer assembly—hammer, hammer shank, and flange—and also the flange screws if they are rusted. The barrel or knuckle, the point of contact with the jack, is extremely important, and, if your hammers are worn, this part could also be in questionable condition. Some technicians knock these parts out and replace with new, a doubtful practice. The felt bushing which joins the flange and hammer shank becomes worn from usage and is likely to develop "side play" before the second set of hammers are worn. Spend your money for major repairs

wisely, with a long-term investment in mind. (3) Employ the most experienced tone and action regulator you can for this job. Through his skill he will give you the best material obtainable; and by the application of his knowledge he will often bring out new tonal possibilities in your piano. He will be able to satisfy your critical demands of tone and action regulation.

Influence Tone

Between the two operations of tone regulation — reshaping and voicing—come thorough tuning and regulating the action to its greatest efficiency. All these influence the tone in no small way, and all other possible causes of tonal change are eliminated before voicing is started.

The second part of tone regulation is known as voicing, the process of graduating the tone evenly over the entire scale to a constant and pleasing hardness or softness of tone. This is achieved by sticking the hammers with from one to four needles at a time to produce the

tone required by you. Here is where individual preferences can be humored. Some wish a brilliant tone; others, a very soft tone. A wide range of choice exists in the accepted limits of good practice in the trade.

The voicer is the true artist among piano technicians. The depth and amount of needles and the way they are applied to the felt determine the results. The application of certain prescribed materials to the shoulders of the hammers to "firm them" will create a harder tone. It is the skill and experience of the voicer which determine the process. The surest way to destroy the tone of a hammer is by overneedling or overhardening. I have seen many sets of new hammers, which were left in the "raw" stage, put on by unqualified technicians. The hammers had not been tone regulated. New hammers which have never been tone regulated are slightly concave across the top as the heavy pressure of the press upon the felt has been released by the cutting, and the edges tilt upward. The hammers cannot strike the strings properly, and since

the "crust" has not been removed the hammers give a "raw" tone.

One further word about hammer care. I am often requested by my clients to "fluff" up the hammers to take away objectional hard tones. This is not considered good practice on many counts. No hammer surface should be fluffed up; it should be firm in appearance. Fluffing up tends to break and damage the felt layers. A good tone regulator rarely touches the top of the hammer with needles; there are approved and better ways to achieve the end desired.

Time Required

Also, merely swiping off the top of the hammer with a sandpaper file will not give the properly formed striking surface. And needling the hammers without resurfacing them permits particles of dust and rust to drop or be forced into the felt.

To tone regulate a piano takes a half day. As with all things, the right way is cheapest and best in the long run.

▲▲▲



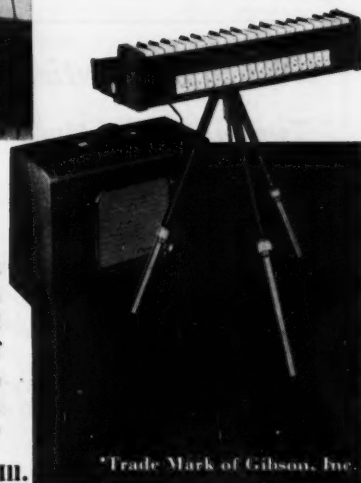
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LOUISVILLE

(Continued from page 21)

casions—by various of the nation's orchestras.

The stimulus to creative composition cannot be underestimated. That much is obvious. It is pertinent to observe that the outpourings of these composers serve also as eloquent refutation of Communist accusations that America is decadent west of New York, and that its musical vineyards lie fallow and are barren.

The commissioning policy, another of Mayor Farnsley's ideas, demonstrates its vitality in that five composers have already been assigned, months ago, to write works for the coming season: Roy Harris, Peter Mennin, Quincy Porter, Jacques Ibert, and Bernard Rogers.

The policy led to a recording contract with Columbia Records. This arrangement has produced an LP record of "Triumph" and "Origin." A second LP, due out this fall, will contain "A Parable of Death," "Kentuckiana," and "Intermezzo." Before the recording contract, the orchestra had cut and released "Judith" and "Undertow," both by William Schumann, for Mercury Records. All but "Undertow" were commissioned by the orchestra.

It was also this progressive policy, in large part, that led to the orchestra's receipt of the \$400,000 grant from the Rockefeller Foundation of New York—a grant that provides for a vast four-year program of recordings and commissions.

In December, 1950 the entire orchestra emplaned for New York, where its one-night concert at Carnegie Hall, to a good-sized audience, won favorable reviews from the metropolitan press.

In short, the orchestra has enjoyed a meteoric rise and is destined to remain a fixed star in the musical firmament.

Among the musicians of the orchestra, the group's acclaim and the commissioning policy have developed a strong esprit de corps, making them proud of their trademark as pioneers. They approach the new works as challenges, and consider their tasks those of participants in new musical adventures. It thus gives them an important role in creation—that of conveying for the first time the author's penned

intentions for the patron's musical palate.

This is not to say that every musician in the orchestra likes each new work. That would be an anomalous and absurd statement. Being more sensitive to the calibre of the compositions than the average patron, however, they are more keenly aware of the qualities, and this increases their enthusiasm. They may moan and groan about the workouts that much of the music demands, but this spurs them to greater efforts. Turnover in the orchestra personnel is virtually nonexistent.

The bulk of the patrons who attend have a definite sensation of being part and parcel of the creation experience. They may be said to be midwives at the birth of new music—or at least critical grandparents assisting in the appraisal of the newborn infants. Upon their box-office reaction depends much of the orchestra's future.

The blanket prejudice against all new music as such has been greatly dissipated. Patrons attend concerts for various reasons—sociability, the genuine love of music, or curiosity—but the important thing is that they come. And that they return.

In 1947-48, for example, the average number attending per pair of concerts was 3,079. (Each of the subscription concerts is repeated the day after the initial performance.) It was a top year for the orchestra.

Attendance Cut

But the first year of the commissioning program saw a sharp dive in attendance—to 1,339 patrons, the average attendance per pair of concerts in 1948-49. The dip can be logically attributed to several causes. In 1946-47, the orchestra engaged big-name soloists (a policy somewhat diminished with the commissioning program), the concerts were played on succeeding nights, entertainment hit a postwar peak throughout the nation, and commercial firms in Louisville purchased concert tickets which they resold at half-price to employees.

In 1948-49, when the attendance picture changed, new factors had entered the scene. Soloists of less than first magnitude were engaged; the second of each pair of concerts was offered as a matinee (a certain in-

convenience for would-be patrons who turned out at night); entertainment business throughout the country skidded significantly; and the practice of firms buying tickets for resale to employees was abandoned.

By 1949-50, however, attendance moved up again. Some of this increase can certainly be attributed to the orchestra's enhanced prestige as well as the commissioning policy, which became fixed. Attendance figures in 1949-50 rose to 1,658 per pair of concerts, and for the season just closed the average was 1,944.

For the coming season the orchestra has engaged as soloists Blanche Thebom, of the Metropolitan Opera, pianist Johana Harris (wife of Roy Harris), violinist Isaac Stern, and duo-pianists Dorothea Adkins and Ann Monks.

The orchestra is thriving on a budget which exceeds \$100,000 a season, and which provides for the subscription concerts as well as separate series devoted to high school pupils, and to elementary school children, plus its tours and special programs.

About half of this budget is provided by The Louisville Fund, a sort of Community Chest of the arts, which annually raises about \$100,000 to support the activities of more than a dozen cultural groups in Louisville.

The orchestra has proved an inducement to developing industry too. General Electric, which established a huge plant here not so many months ago, has stated that one major factor in its locating here was the knowledge of the cultural opportunities afforded by the orchestra.

The orchestra's commissioning policy paved the way for the University of Louisville Concert Band to premiere a work which the band commissioned from Wallingford Riegger. The annual contemporary music festival at the University of Louisville's School of Music received some of its impetus from the policy, and the orchestra's pioneering provided the atmosphere which made more acceptable the numerous recitals of modern music given at the same school.

The most intangible effect of the progressive policy, but not the least significant, is the encouragement given music and musicians here—be

they ballet artists, instrumentalists, students, or teachers.

The controversial modern music program presented in 1952 included "Ionization," by Varese; "Five Songs After William Blake," Thomson; "Accompaniment Music to a Cinema Scene," Schoenberg; "Four Minutes and 20 Seconds," Harris; "Pacific 231," Honegger; and "Revolutionary Memorial Camp, Redding, Connecticut," Ives. For contrast, two standard orchestral works were offered — Prokofiev's "Classical Symphony" and de Falla's "Ritual Dance of Fire."

Various Views

Some patrons viewed the concert in a jocular vein; others were plainly baffled; and some, no doubt, considered it a musical hoax. A number of them departed at mid-concert, leaving no doubts as to their sentiments, while others stayed to laugh unrestrainedly at the wail of two sirens in "Ionization."

But not many months later, an interesting comment was heard. And an interesting comment was left unsaid, odd as that statement seems.

One man, commenting on a Hindemith piece, envied a patron who was wearing a hearing aid. "If I'd had one, I could have leaned back and tuned it out. The Hindemith stunk," he added.

But he never said the piece shouldn't have been played.

Months later a woman arrived too late for the premiere of Lukas Foss' "A Parable of Death." Told she could not enter the hall until the piece was finished, but that it would be repeated later in the evening, she remarked, "But I haven't got time to wait."

Indeed she didn't. Minutes later she was taken to a hospital, where she gave birth to a child. She regretted missing the concert. In tribute to her interest, the Louisville Orchestra sent a tape recording of the Foss work to her hospital bedside for a private performance.

In gratitude, the music-loving mother promised to give the middle name of Maria to her child. Maria, you see, is the middle name of the author on whose work Foss based his composition—Erika Maria Rilke.

Modern music has come to Louisville to stay. ▲▲▲



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THE GLAMOR OF TEACHING

HAZEL GHAZARIAN-SKAGGS

THE maxim "Those who can, do; those who can't, teach" seems to represent very aptly our attitude toward the teaching profession. The music school catalogs generally encourage and follow that maxim by making the standards for soloists far higher than those required of teachers. Consequently, superior talent seeks the almost unattainable heights of a career as a concert artist, while the mediocre and dilettante types of students are channeled into the teaching courses. Those who can and do, shun and abhor the thought of teaching and the drab, monotonous life that goes with it. Not only does their attitude do injustice to themselves, but it deprives the teaching field of a larger percentage of artist-teachers.

Perhaps the seeds of antipathy toward teaching are planted in early youth. The child's first music teacher may have presented a sad picture of an instructor plodding from home to home with the limited knowledge he barely imparted to his young charges. One adult told me that the louder her so-called professor shouted the more pleased her mother was that she had engaged a strict teacher. The volume of the voice seemed to indicate the quality of teaching, but when, within a year, the professor could not play the pupil's more advanced pieces another music teacher was sought. The process was repeated several times before the girl fell into good hands. When she decided to make music her career, it was a natural decision that she would not teach, for in her subconscious mind she must have developed a strong distaste toward becoming any part of a field that had earlier introduced

her to an array of colorless teaching.

A concert career, on the other hand, offers to the mentally alert and artistically creative a challenge which, if attained, gives respect and admiration far exceeding that accorded to the local teacher. However, that need not be true. When a music student becomes the best possible performing artist and combines teaching with his playing, his position can be even more enviable than that of the itinerant artist.

I first realized this when I began to study with a resident pianist of great artistry. One afternoon I was tormenting him with a shameful preparation of the first movement of the Beethoven Sonata in D minor. It did not remotely suggest the spell and power Beethoven had intended, and my place at the piano was taken over by my great master. What followed was the most inspiring performance I had ever heard, and as I stood in awe and respect I knew that if I could inspire in my own pupils one tenth of what I felt at that moment, teaching as a pianist would be the most gratifying and glamorous profession for me. And it has been.

Time for Practice

The resident artist-teacher can enjoy prestige and yet save himself the wear and tear of travel. After fulfilling some out-of-town engagements he is fully aware of the tediousness and discomfort of catching trains and buses, and eating mediocre food in strange restaurants. To do justice to himself as an artist, however, he must have occasional audiences, and these he can find within his own area. Besides, he will have the pleasure of playing for friends and acquaintances rather than for complete strangers.

If the teacher is true to his art, he

will have sufficient time to keep up his practice, more so than the traveling musician whose practice schedule is dictated by the availability of the needed seclusion. If circumstances prohibit the teacher who was once a fine performer from continuing his playing, somehow his greatness of the past will shine forth in his teaching.

Through teaching, the young artist can mature much more rapidly. It is a medium in which there is mutual gain. As the years go by the teacher will feel a wealth of joy and pride such as a farmer feels in viewing the manifestation of his work in a field rich with golden wheat. To plan and develop the musical growth of a child, direct a young musician to maturity, make pieces from the easiest to the most advanced sound like expressions of art even in the hands of pupils are privileges which most touring artists are denied.

Too often there is a stigma attached to teaching. In my city there was a group of us young performers who would not admit that we taught. We would sometimes own up to a few pupils, but never to a large group. In our naive way we were avoiding the label of being a teacher, for we felt it would serve as a "scarlet letter," shutting us off from the world of concert engagements. Our attitudes certainly were the outgrowth of the public opinion that teachers do not perform.

With the rapid musical growth of America from infancy a hundred years ago to its present maturity, it is now possible to recruit an abundance of talent to the dual and demanding role of artist-teacher. We have the material to supply all of our country with capable and expert teachers. Let those of lesser accomplishment maintain music as a hobby. It is up to our music schools

Hazel Ghazarian-Skaggs is a piano teacher living in Liberty, New York.

to raise the performance level of our teachers and set up normal departments that exemplify the art of teaching rather than the trade of teaching.

In many cases there are private music teachers who have had no preparation at all beyond the superficial ability to play. They have studied the instrument with some one equally untaught, and they in turn pass on the little they know to the children of the community. Many of them would be jolted out of their complacency to serious study if more conservatories and colleges produced the better type of artist-teacher. There is a serious shortage of qualified teachers, due mostly to our lack of imagination in seeing teaching as an enticing profession.

Teaching can afford the artist a means of passing his art on to posterity and at the same time of enjoying his playing in comfort. He can be one of the most respected citizens in his community, and with his performances arouse in his pupils a far greater respect and pride. Pupils can feel the magic of even a mere scale when it is executed by an artist, and the teacher who can add this to his lessons is truly glamorous. ▲▲▲

NATIONAL GALLERY

(Continued from page 29)

are listed. Many well-known artists and a great deal of the classical repertoire are presented, but an effort is made to introduce artists of talent and new works, with more than lip-service regularity.

Counting worth-while repetitions, the number of performances of works by American composers is not far below a thousand, while almost a hundred world premières have taken place. This working into a continuous series of so much contemporary music is important because it has taken this music out of the rarefied air of the laboratory or forum and woven it into regular concert life. It means we are helping American music on its way to becoming "box office," its natural goal—encouraged all the while by large and enthusiastic audiences. Even the most alien "name" artists will some day, possibly sooner than most of us would dare hope, be shamed and forced into giving adequate

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2nd Eb Clarinet	1st Trombone B.C.	3rd-4th Horns in F	Eb Tenor Saxophone
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An artist who gives a concert at the National Gallery is encouraged to prepare the type of program that shows his skill to best advantage. No artist is required to play any work in which he does not fully believe.

The Gallery has received splendid co-operation from Washington music critics in their acceptance of new music and new personalities. It is gratifying to see our programs reviewed, without reservation, on the merits of what the newcomers seem to be contributing to the glory of music. Actually the city itself is in the midst of a cultural renaissance of its own. There is a vigorous and healthy musical life, with audiences that truly love music of all ages. There are not so many concerts in the city that tastes and enthusiasms have become jaded by too full a calendar.

Composers Send Scores

We are constantly receiving requests from artists who wish to appear and scores from composers hoping for a premiere or that elusive second performance. If we could schedule a concert every night of the year, and not just on Sunday evenings, deserving artists and compositions could not all be given hearings. Such a wealth of talent both creative and recreative should have greater opportunities. Our musical life of the future depends on the opportunities our coming performers and composers are given.

The National Gallery Orchestra, of which I am conductor, plays about a dozen concerts during the season both in the Garden Court and in near-by places. It is made up normally of 30 members of the Na-

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tional Symphony Orchestra. The repertoire is that for little-symphony and chamber orchestras, an enormous field—one which had largely been untouched in Washington until the orchestra came into being. It is on occasion joined by soloists or chorus, and has recorded such firsts as Charles Ives' Symphony No. 3, the *Complete Water Musick* and *Dettingen Te Deum* of Handel, seven never-before-recorded overtures by Mozart, and other works. These were recorded for the WCFM label, and several of them have been named among the "records of the year" by the *New York Times* and *San Francisco Chronicle* for 1950 and 1951.

Many composers write especially for the Gallery's orchestra and even study the characteristic acoustic qualities of the Garden Court for best orchestral effects. The members of the orchestra have an enviable *esprit de corps* and take great pride in their work—realizing they are often making musical history by playing a new score finished perhaps a few weeks before the concert, or by giving the first local hearing of a neglected old masterpiece.

The remainder of the Gallery's concerts are devoted to recitals by chamber groups, instrumentalists, singers, and choruses. Stage works, unfortunately, are not possible in the Garden Court. The series normally runs from early fall until early summer each year.

The National Gallery Orchestra gave what is believed to be the first symphonic series on television. During the summer of 1951, NBC-Television carried a six-week network program, called *Heritage*, direct from the Gallery. Art and music were combined. A member of the curatorial staff discussed paintings from one school of artists, bringing

the masterpieces themselves into millions of homes. The music for the telecasts was that of the country whose art was discussed. Each program also featured a work by an American composer, who was interviewed after his music was played. The response from all walks of life was gratifying, and it is a matter of deep regret that the series was not extended beyond its run as the summer replacement for a commercial show.

The Gallery music series has succeeded because it has trusted the public all the way to recognize and support the best in music without commercial promotion of any kind.

What the next decade will bring we do not know, but we shall go on, sustained by devoted artists and a large and enthusiastic audience, to contribute our part to the coming golden age of American music.

Some form of music-education program for young people (and for adults) is certainly desirable, especially in connection with contemporary music. A satisfactory way of televising an entire concert ought to be devised, to supplement radio coverage of our programs. Expansion of the recording program is a must. But with a continued flow of creative and performing talent—and America seems to be without limit—the way will be clear. ▲▲▲

OPERA QUIZ

These two were in a forest, lost.
They slept upon the ground.
Next morning in their wanderings
A queer small house they found.

The hostess tried to kill the girl
And cook her for her dinner
Instead these two contrived to kill
And toast that mean old sinner.

(Answer on page 64)

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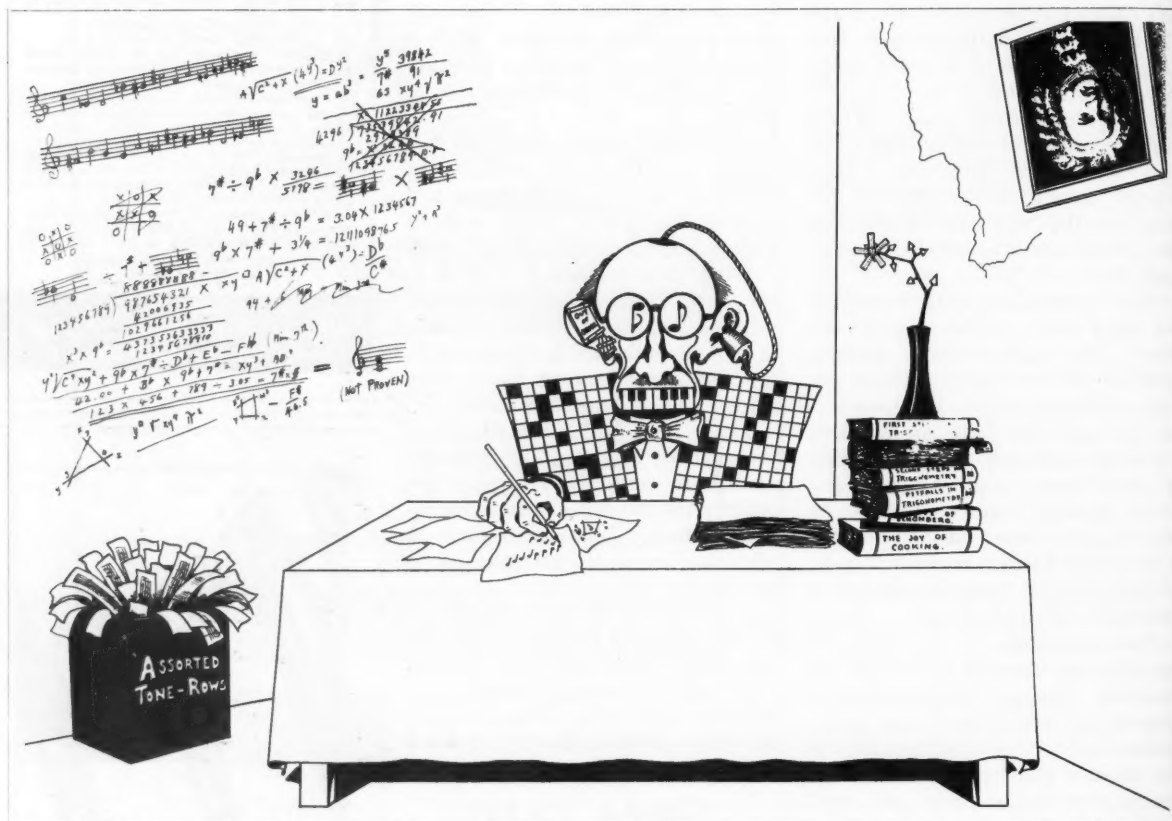
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THE life of a concert pianist, even a successful one, has its pitfalls. That's what Reginald Stewart says, and the pianist, who is now conductor of the Baltimore Symphony Orchestra, cites the following incident in which he was the not altogether pleased victim.

At a concert he was giving in a Midwestern town, the stage was decorated with numerous large vases of chrysanthemums. This rather pleased the pianist, for he thought it demonstrated a friendly spirit on the part of his audience. But as he proceeded with his program, he became increasingly conscious of an ex-

tremely agitated woman in the first row. She would look at the flowers, then at the program, and then at her watch.

Finally, the printed program came to an end. Mr. Stewart played an encore, and the audience clamored for more. Between bows he stepped into the wings. There was the woman who had sat in the front row. Her face was flushed, but determined.

"Mr. Stewart," she said, "you must stop playing and let the people go home at once."

The pianist was astonished. "But I was just going to play another en-

core," he explained. "They want me to."

The lady wouldn't hear of it. "No encore," she declared. "You must clear them out of the hall right away."

"But why?"

The lady hesitated for a moment, then took a deep breath and plunged into her explanation. "Those flowers, Mr. Stewart, were borrowed from a funeral parlor and I promised to have them back an hour ago!"

Answer to Opera Quiz
Hansel and Gretel

CHANGING fashions

IN CHORAL MUSIC

The idea of arranging music for choral groups is a relatively new one as the history of music is measured. Only a limited portion of the world's music was originally composed for choral groups. Much of the music which groups like to sing was, and is, written as a melody line, with perhaps an accompanying piano part.

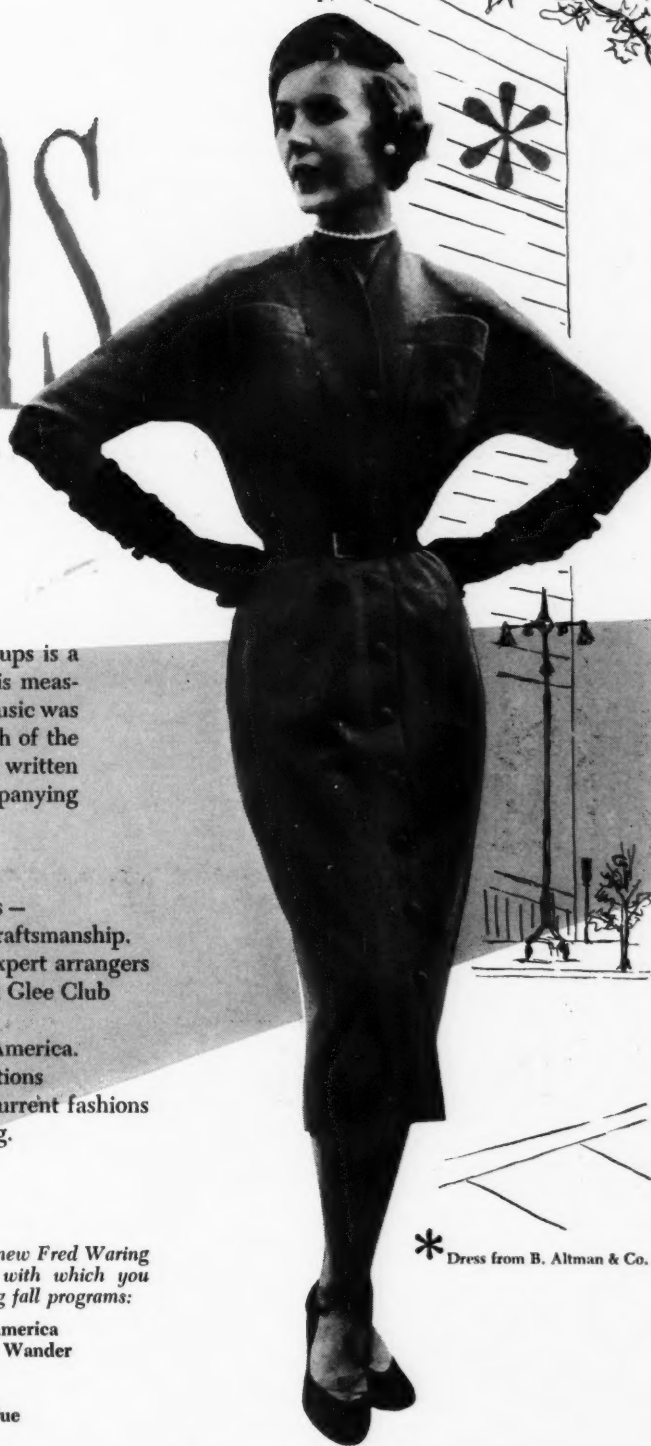
A fine arrangement — like a fine dress — reflects a high degree of creative craftsmanship. In recent years Fred Waring and the expert arrangers who "tailor" arrangements for his famed Glee Club have made a great impression on the choral activities of a singing America.

Their smartly-styled interpretations are as attractive as milady's current fashions — yet much more enduring.

Here are a few of the new Fred Waring Choral Arrangements with which you can fashion outstanding fall programs:

- God Bless America
- Anywhere I Wander
- Lover
- I Believe
- Lavender Blue
- Remember

Sing them with the confidence that you are presenting "custom" choral treatments of the songs America loves to sing and listen to.



* Dress from B. Altman & Co.

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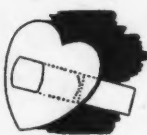


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